

MUSIC - UNIVERSITY OF TORONTO



3 1761 03409 7410

FAUST.

Opera

IN FIVE ACTS;

BY

GOUNOD.

(WITH ITALIAN AND ENGLISH WORDS,

THE LATTER BY

H. F. CHORLEY.

EDITED BY ARTHUR SULLIVAN.

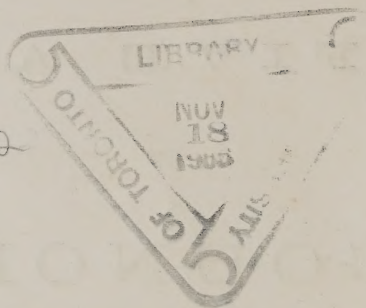
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FAUST.

DRAMATIS PERSONÆ.

FAUST (Faust)	<i>Tenore.</i>
MEFISTOFELK (Mephistopheles)	<i>Basso.</i>
VALENTINO (Valentine)	<i>Baritono.</i>
WAGNER (Wagner)	<i>Basso.</i>
MARGHERITA (Margaret)	<i>Soprano.</i>
SIEBEL (Siebel)	<i>Mezzo Soprano.</i>
MARTA (Martha)	<i>Mezzo Soprano.</i>

FAUST, a student in Germany, after a life of meditation and research, becomes disgusted with human knowledge, and with his own inability to unravel the mysteries of nature. He summons to his aid an Evil Spirit, who appears under the form of MEPHISTOPHELES. By the supernatural power of Mephistopheles, Faust is at once restored to youth, with most of its illusions and passions, and, at the same time, is endowed with both personal beauty and splendid attire. Mephistopheles, through a vision, reveals to him the lovely village maiden, MARGARET, with whom Faust falls immediately in love. He wishes to become acquainted with her, and his desire is soon afterwards gratified. Margaret, noted both for her loveliness and her virtue, has been left by her brother, a soldier, VALENTINE, under the care of Dame MARTHA, a good though not very vigilant personage. The maiden at first rejects the stranger's advances, but Faust, aided by the demoniacal influence of Mephistopheles (who is anxious to destroy another human soul), urges his suit with such ardour that Margaret's resistance is at length overcome. Margaret's brother, Valentine, when he returns with his comrades from the wars, soon learns what has occurred; he challenges the seducer of his sister, but, through the intervention of Mephistopheles, he is slain in the encounter. Margaret, who is horror-stricken at the calamity of which she is the cause, gives way to despair. Her reason becomes affected, and in a fit of frenzy she kills her child. She is thrown into prison for this crime. Faust, with the aid of Mephistopheles, obtains access to the cell where she is imprisoned. They both eagerly urge her to fly, but Margaret, in whom holier feelings have gained the ascendant, spurns their proffered assistance, and places her reliance in repentance and prayer. Overcome by sorrow and remorse, and with an earnest prayer for forgiveness on her lips, the unhappy girl expires. Mephistopheles then triumphs at the catastrophe he has been able to bring about, but a chorus of celestial voices is heard, proclaiming pardon for the repentant sinner, and the Evil Spirit, foiled and overcome, crouches suppliantly as the accents of divine love and forgiveness are heard, while the spirit of Margaret, borne by angels, is wafted upwards to its heavenly home.

ATTO PRIMO.

INTRODUZIONE.

Adagio molto, quasi largo.

PIANO.

First system of piano introduction. Treble and bass staves. Treble staff starts with a whole note chord (F, A, C) marked *ff*, followed by a half note chord (F, A, C) marked *pp*, and then a series of eighth and sixteenth notes. Bass staff starts with a whole note chord (F, A, C) marked *ff*, followed by a half note chord (F, A, C) marked *pp*, and then a series of eighth and sixteenth notes.

Second system of piano introduction. Treble staff starts with a whole note chord (F, A, C) marked *pp*, followed by a half note chord (F, A, C) marked *ff*, and then a series of eighth and sixteenth notes. Bass staff starts with a whole note chord (F, A, C) marked *pp*, followed by a half note chord (F, A, C) marked *ff*, and then a series of eighth and sixteenth notes.

Third system of piano introduction. Treble staff starts with a whole note chord (F, A, C) marked *pp*, followed by a half note chord (F, A, C) marked *pp*, and then a series of eighth and sixteenth notes. Bass staff starts with a whole note chord (F, A, C) marked *pp*, followed by a half note chord (F, A, C) marked *pp*, and then a series of eighth and sixteenth notes.

Fourth system of piano introduction. Treble staff starts with a whole note chord (F, A, C) marked *pp*, followed by a half note chord (F, A, C) marked *pp*, and then a series of eighth and sixteenth notes. Bass staff starts with a whole note chord (F, A, C) marked *pp*, followed by a half note chord (F, A, C) marked *pp*, and then a series of eighth and sixteenth notes.

Fifth system of piano introduction. Treble staff starts with a whole note chord (F, A, C) marked *pp*, followed by a half note chord (F, A, C) marked *pp*, and then a series of eighth and sixteenth notes. Bass staff starts with a whole note chord (F, A, C) marked *pp*, followed by a half note chord (F, A, C) marked *pp*, and then a series of eighth and sixteenth notes.

First system of a musical score in G-flat major (three flats). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The lyrics "cre - scen -" are written below the right-hand staff.

Second system of the musical score. The right hand continues the melody, and the left hand has a more active bass line with sixteenth-note patterns. The lyrics "do - molto." are written below the right-hand staff. A dynamic marking of *f* (forte) appears above the right-hand staff.

Third system of the musical score. The right hand has a more static accompaniment with sustained chords, while the left hand continues with rhythmic patterns. The lyrics "dim." (diminuendo) are written below the right-hand staff.

Fourth system of the musical score. The right hand features a melodic line with some grace notes, and the left hand has a steady bass line. The lyrics "p" (piano) and "riten." (ritardando) are written below the right-hand staff.

Fifth system of the musical score. The right hand has a simple accompaniment, while the left hand features a series of triplets in the bass. The lyrics "p" and "espress." (espressivo) are written below the right-hand staff.

Sixth system of the musical score. The right hand continues with a simple accompaniment, and the left hand features a series of chords in the bass. The lyrics "p" are written below the right-hand staff.

First system of musical notation, featuring a treble and bass staff. The bass staff contains several triplet markings (3) over groups of notes.

Second system of musical notation, continuing the complex chordal textures with various accidentals and phrasing slurs.

Third system of musical notation, including dynamic markings *cresc.* and *dim.*.

Fourth system of musical notation, including dynamic markings *dim.* and *ruten.*, and a *ped.* instruction.

Fifth system of musical notation, featuring a *8va* marking and multiple *ped.* instructions.

Sixth system of musical notation, starting with *Largo.* and *pp* markings, ending with a double bar line.

No. 1.

SCENA E CORO.

Moderato.

PIANO. *p*

scen *do*

dim. *p*

p

dim. *cresc.* *dim.* *p* *pp*

FAUST.

RECIT. *Andante.*

Vain!
No!

in vain do I call thro'out my vi-gil wea-ry On cre-
in-ter-ro-go in-van, im-mer-so ne-gh stu-di, La na-

f p

- a - - tion and its Lord! Nev-er re-ply will break the silence drea-ry, No sign! no sin-gle
 - tu - ra e il Cre-a - tor; Non u - na vo-ce fa scen - der-mi in co - re Un suon con-so-la-

fp *fp*

word! . . . Years, how ma-ny! are now be-hind me, Years, how ma-ny! are now be-
 - tor! . . . Io so - lin-go lan-guii do-len-te, Io so - lin-go lan-guii do-

hind me— Yet I can-not break the dreary chain That to mournful Life doth . . . bind me!
 - len-te, Nè quest'al-ma an-co - ra po-tè sog-get-tar l'ar-gil - la in-pos - sen-te!—

I look in vain! I learn in vain! vain! vain!
 Non ho il sa-per!— Non ho la fè! No! no!

dim. *p*

Allegretto.

pp

FAUST.

The stars grow pale; The dawn covers the hea - ven, My-ste-rious night pas-ses a -
Già sor-ge il dì; già vien l'al-ba no-vel-la, E spa-rir fa L'o-scu-ri-

way!
tà!

A - no - ther day!
An-co-ra un dì,

And yet a - no - ther day!
An-co-ra un dì spun - tò!

cresc. fp fp dim. p

Allegro.

Death! come, in pi - ty come, and bid the strife be o - ver!
mor - te af-fret-ta il vol, per dar-mi al-fin ri - po - so!

What
Eb -

then? if Death thus will a - void me, Why should I not go forth and
 - ben! s'es - sa fug - ge da me, . . . Per - chè non vado in - con - tro a

seek him?
 le - i?

Andante maestoso.

All hail; brightest of days and
 Ar - ri - va, e - stre - mo de miei

last! . . . All hail! my brightest day and last! . . . With - out . . . a dread am
 di! . . . Ar - ri - va, estremo de' miei di! . . . Io giun - go lie - to in

f dim. p

I . . . the land . . . of pro - mise near - - - ing, By thy
 cor . . . Di mia . . . gior - na - ta a se - - - ra; Ec - co to

spell of ma - gic cheer-ing Shall the nar-row strait be pass'd! By spell, by spell of ma - gic
 son con que - sto li - quo - re, L'ar-bi-tro sol del mio de - stin! Io son, io son con que - sto li -

cheer-ing Shall the nar-row strait be pass'd!
 - quo - re, L'ar - bi - tro sol del mio de - stin!

CORO (di dentro).
 Soprani.

Ah!
 Ah!

Allegretto. *dim.* *p*

Care-less, i - dle mai - den, Wherefore dreaming still?
 La va - ga pu - pil - la Per - chè ce - li an - cor! : : : *ff*

Day with ro - ses la - den, Com - eth o'er the hill; : : : The
 so - le già bril - la Nel suo di - sco d'or; : : : La

blithe birds are sing - ing And hear what they do say, . . . Through the mea-dows
 lo - do - la can - ta La lie - ta can-zon; - . . . Di ro - se s'am-

ring - ing "The har-vest is so gay!" Brooks, of bees and flow - ers,
 man - ta Dell' al - ba il ve - ron: All' au-ra più pu - ra,

War - ble to the grove, . . . Who has time for sad - ness? A - wak - en to
 Si dis-chiu-de il fior, . . . Or - mai . . . la na - tu - ra Si de - sta all' a -

love! . . . Who has time for sad - ness, A - wak - en to love! . . .
 - mor! . . . Or - mai . . . la na - tu - ra Si de - sta all' a - mor! . . .

FAUST.
 Fool - ish e - choes of hu - man glad - ness, Go by, . . . go by!
 O cla-mor del - la gio - ia u - ma - na, Va via, . . . va via,

Andante.

Pass on your way, : : : : go by, : : : : go by! : :
t'in - vo - la a me! Va via, va via!

Gob - let so of - ten drain'd by my father's hand so stea - dy, Why
Cop - pa de - glia - vi miei già tan - te vol - te col - ma, Per

now dost thou trem - ble in mine? Why now dost thou trem - ble in
chè tre - mi tu in mia man? Per-chè tre - mi tu in mia

Allegretto. mine? man?

CORO.
(di dentro).

Tenori.
Come forth ye reap-ers young and
L'au-ro-ra ai cam-pi or-mai ci ap -
Bassi.

Come forth ye reap-ers young and
L'au-ro-ra ai cam-pi or-mai ci ap -

Allegretto.

hoa - ry! 'Twas long a - go, the ear - ly swal - low Went up where
 pel - la, - Sen fug - ge via la ron - di - nel - la, Chè più tar -

eye can nev - er fol - low, Yon - der in the blue far a - way!
 dia - mo, al campo an - dia - mo - Tut - ti cor - ria - mo a la - vo - rar!

eye can nev - er fol - low, Yon - der in the blue far a - way!
 dia - mo, al campo an - dia - mo - Tut - ti cor - ria - mo a la - vo - rar!

The earth is proud with har - vest glo - ry, Come forth ye reap - ers young and
 Se - re - no è il ciel! la ter - ra è bel - la! L'au - ro - ra ai cam - pi or - mai ci ap -

The earth is proud with har - vest glo - ry, Come forth ye reap - ers young and
 Se - re - no è il ciel! la ter - ra è bel - la! L'au - ro - ra ai cam - pi or - mai ci ap -

hoa - ry, The earth is proud with har - vest glo - ry,
 pel - la, - Se - re - no è il ciel! La ter - ra è bel - la!

hoa - ry, The earth is proud with har - vest glo - ry,
 pel - la, - Se - re - no è il ciel! La ter - ra è bel - la!

Re - joice and pray, Re - joice and pray,
Sia lo - de al Ciel! Sia lo - de al Ciel!

Re - joice and pray, Re - joice and pray,
Sia lo - de al Ciel! Sia lo - de al Ciel!

FAUST.

Pray!
Ciel! *Soprani. pp*

Re
Sia

Re - joice and pray, Re
Sia lo - de al Ciel! Sia lo - de al Ciel!

Re - joice and pray, Re
Sia lo - de al Ciel! Sia lo - de al Ciel!

pp

Adagio.

Pray!
Ciel!

Pray!
Ciel!

joice and pray!
lo - de al Ciel! lo - de al Ciel!

joice and pray!
lo - de al Ciel! lo - de al Ciel!

joice and pray!
lo - de al Ciel! lo - de al Ciel!

joice and pray!
lo - de al Ciel! lo - de al Ciel!

Adagio.
pp

No. 2.

DUETTO.

VOICE. *Allegro agitato.* **FAUST.**

If I pray there is none to hear!
Ma il ciel che può mai per me?

PIANO. *Allegro agitato.* *ff*

To give me back my love, its be-lieving and its glow! Ac-curst be all ye
Mi ren-de-rà l'a-mor, la gio-ven-tù e la fè? Vi ma-le-di-co

thoughts of Earth - ly . . plea-sure, And ev-ry by-past treasure Which by mem'ry bind me be -
tutte, o vo-lut-ta-di u-ma-ne! I cep-pi ma-le-di-co Che mi fan pri-gio-ne quag-

- low! . Accurst ye toys . which did al-lure me, Yet when pos-sess no rapture could se-cure me! From dreams of
giù! — Ma-le-di-co la speme an-co-ra, Che sen va più breve dell' o-ra, So-gni d'a-

Hope! Am-bi-tions high! and their hap-pi-ness rare! Accurst my vaunted learn-ing,
- mor, fasti ed o-nor! Ma-lè-di-co il pia-cer, ma-le-di-co la scien-za,

And for-give-ness and pray'r! Accurst the pa-tience in my yearn-ing! To pow'rs of ill
La pre-ghe-rae la fè! È stanca al-fin la mia pa-zien-za! A me, Sa-tan!

MEFISTOFELE.

*I cry! . . .
a me! . . .*

*I re-ply!
Sono qui!*

Maestoso. Sva. . .

f ff fff dim.

You stare as you greet me!
 Per-chè tal sor - pre - sa?
Moderato.

Does it fright . . . you to meet me? With sword at my side, And cap on my
Lo vo-ce tua da me fu in-te-sa, Al fianco ho l'a-ciar, la piuma al cap-

head, And a purse rather heavy, And a gay velvet cloak on my shoulder, I
 pel, La scar-sel - la piena e un ric-co man-tel-lo sul dos-so; un'

Now learn, old man, With all your skill, Well-born hosts po -
Sa - per dei tu, che con Sa - tan Es - ser più cor -

- - lite - - - ly treat me; Nor, as you have done to-day, Call for aid from
- - te - - - se im - por - ta, E che mes - tier non e - ra di far - lo viag - giar

far a - way Then to say "Be-gone!" as if to beat me!
tan - to per dir-gli po - i; "quel - la è la por - ta!"
Allegro.

FAUST.
 Canst thou do aught for me?
E che puoi tu per me?
 MEFISTOFELE.
 Can I! All, but— first let me hear what I must
Tut-to! tut-to! ma— pri-ma mi dir che bra-mi

What is gold to one who has learning?
Che potrei far del-la ricchezza?

do. tu; Say, is it gold? . . . Good! me-
 Sa - ria dell' or? . . . Ah! ben

No, Non,

thinks I can fancy your yearn - - ing, 'Tis then, for glo - - ry?
veggo di che hai vaghez - - za! La glo - - ria ambi - - sci?

cresc. *f*

for more! No! I'd have thee re -
la vo'! No! io bramo un te -

ff

For a king - - dom! re?
Il po - te - - re?

ff

Allegro, ben marcato.

- store what outbuys them all! . . . My youth! canst thou re - store me!
- sor Che as-sai più val! . . . io bra - mo la gio-vi - nez - za!

f *ff*

Be mine . . the de - light . . Of Beau - ty's ca - res - ses, Her
 Io vo - glio il pia - cer, . . Le bel - le don - zel - le! Ne

p *dim.* *p*

soft . . wa-vy tres - ses, Her smile . . beaming bright! . . Be mine . . the warm
 vo' . . le ca - rez - ze, Ne vo - glio i pen - sier! . . Bru - cia . . re io

cur - rent of blood in ev' - ry vein, . . The pas - sion in tor - rent, Which
 vo - glio D'in - so - li - to ar - dor, . . Il gau - dio de - si o Dei

cres.

no - thing can rein, . . The rap - ture whose plea - sure To Time . . giveth flight, . . O
sen si e del cor! . . Oh vien! . . giovì - nez - za, Ch'io tor - ni a go - der! . . Mi

p *cre* *scen*

youth . . without mea - sure, Be mine . . thy de - light! . . O youth without
 ren - di l'ebbrez - za, Mi ren - di il pia - cer! . . Al co - re l'eb -

f *do.*

MEFIS.

mea - sure, Be mine . . . be mine thy de - light! 'Tis well! 'tis
 - brez - za, Ai sen - si il pia - cer! Sta ben! sta

colla voce. tempo. p

well! 'tis well! 'tis well! Be young and en - joy . . . without mea -
 ben! sta ben! sta ben! io vo . . . far pa - go il ton ca - pric -

p

FAUST.

- sure. I will . . . con - tent your wild - est cra - ving. And . .
 - ciò. io vo' . . . far pa - go il tuo ca - pric - ciò. Ed

poco rit. sfz p tempo

MEFIS.

what fee do you ask . . . in ex - change? What? my
 in premioche bra - mi da me? Tel. my di -

p pp

fee? Hard - ly worth having - Up here . . . I will
 - rò; po - co io vo' - al tuo . . . co

f Maestoso.

wait . on your plea - sure, But down there you must wait on
 - mando or qui son i - o, Ma lag - giù al mio sa-rai

FAUST. MEFISTOFELE.
 me! Be-low! Be - low! . . . come on! . . . sign it!
 tu! Lag-giù! Lag - giù! . . . an - diam, scri - vi!
piu animato.

What now? what ap - pals you? Needs there more . . . more to chase the cold? . . .
 e che, la man tre - ma? E per-chè . . . tan-to ti - tu - bar? . . .

Is it now wo-man calls you?
 La gio-ven-tù t'in - vi - - - ta:

Andante.
 Doubt not, turn you, and be hold! . . .
 - sa - la con-tem plar! . . .

FAUST.

Heav'nly vi - sion!
O stu-po - re!

marcato il canto.

MEFISTOFELE.

She'll love thee?
È ben?

Shall she
che ti

love
pa

thee?
re?

'Tis I who wait up
il cen no mio t'in

on you To drain from yon
vi ta A li bar que sto

gob let The
nap po o

nec - tar of the sun,
ve fu - man - do sta

No more of Death—
Mor - te non più,

poi - son no more,
non più il ve - len,

But life and rap
ma . . la vi

ture!
ta!

ped.

FAUST.
I'm
A

thine!
te!

I'm
a

thine!
te!

First system of a musical score. It features a vocal line in the upper staff with a treble clef and a key signature of two sharps (F# and C#). The vocal line begins with a half note followed by a series of dotted lines. Below it, a piano accompaniment is shown in two staves (treble and bass clefs) with the same key signature. The piano part consists of a continuous eighth-note melody in the right hand and a bass line in the left hand.

I'm
a

thine!
te!

Second system of the musical score. The vocal line continues with a half note, followed by a series of dotted lines, and then another half note. The piano accompaniment continues with its eighth-note melody and bass line.

Oh,
fan

an
ta

gel
sma a

from
do

Third system of the musical score. The vocal line has a half note, followed by a series of dotted lines, and then another half note. The piano accompaniment continues with its eighth-note melody and bass line.

Hea
ra

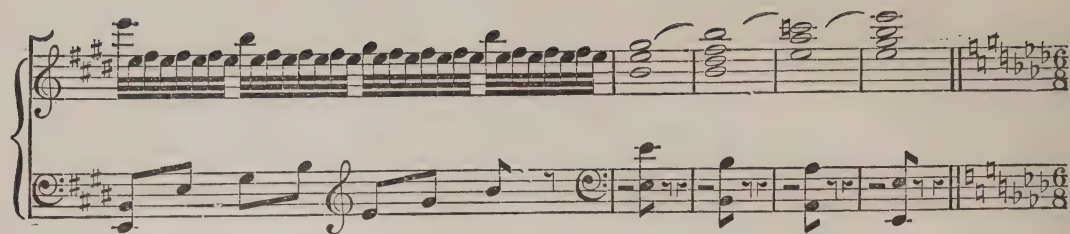
ven,
to e

come
gen

Fourth system of the musical score. The vocal line has a half note, followed by a series of dotted lines, and then another half note. The piano accompaniment continues with its eighth-note melody and bass line.

down!
til!

Fifth system of the musical score. The vocal line has a half note, followed by a series of dotted lines, and then another half note. The piano accompaniment continues with its eighth-note melody and bass line.



Allegro, ben moderato.

MEFIS.

FAUST.

MEFIS.

Come! . .
Vien! . .

I'll meet her a - gain?
E la ri - ve - drò?

It seems so!
Si - cu - ro,

fff

pp

pp

cre -

FAUST.

How soon?
Quan-do?

A - way!
Sta - ben! . . .

a -
An -

Why, to - day!
Que - sto dì! . .

a - way, then! a -
An - dia - mo! An -

scen

do.

f

way,
dia

then!
mo!

Be mine . . the de -
Io vo - gliò il pia -

way,
dia

then!
mo!

Be
Tu

light : : Of Beau - ty's ca - ress - es, Her soft : : wa-vy tress - es, Her
cer, : : Le bel - le don - zel - le! Ne vo' : : le ca - rez - ze, Ne

thine the de-light : : Of Beau - ty's ca - ress - es, : : Her soft wa-vy
bra - mi il pia cer, : : Le bel - le don - zel - le! : : Ne vuoi le ca -

eye : : beam-ing bright, : : Be mine : : the warm cur - rent, Aye,
vo : : gliò i pen - sier! : : Bru - cia - re io vo - gliò, D'in -

tress - es, Her eye beam-ing bright, : : Be thine : : the warm
rez - ze, Ne bra-mi i pen - sier! : : Bru - cia - re tu

fill - ing ev' - ry vein, : : Yes, pas - sion in tor - rent Which no - - thing can
so - li-to ar - dor : : Il gau - dio de - si - o Dei sen - - si e del

cur - rent, Aye, fill - ing ev' - ry vein, : : Share pas - sion in tor - rent, Which
vuo - i D'in - so - li - to ar - dor : : Il gau - dio aver pùo i Dei

rem, . . . The rap - - ture whose plea - - sure To time . . . giv-eth
 cor. . . . Oh vien, . . . gio - vi - nez - - za! Ch'io tor . . . ni a go -

no-thing can rein. . . . And the rap-ture whose plea - sure
 sen-si e del cor. . . . Già vien gio - vi - nez - za!

dim. *p* *cre*

flight, . . . O youth . . . with-out mea - sure Be mine . . . thy de -
 der! . . . Mi ren - di l'eb - brez - za, Mi ren - di il pia -

To time giv-eth flight, . . . O youth with-out mea - sure, Thine the de -
 Ti ren-de il go - der! . . . Ti ren - de l'eb - brez - za del pia -

scen *do*

light! . . . O youth with-out mea - sure, Be mine . . .
 cer! . . . Io vo - gliò l'eb - brez - za, Io vo -

light! O youth with - out mea - sure, Be thine . . .
 cer! Ti ren - de l'eb - brez - za, Ti ren . . .

f

thy de - light, O youth with - out
glio il pia - cer! Ne vo glio l'eb

the de - light! O youth with - out mea -
de il pia - cer! Ti ren - de l'eb - brez

colla voce.

mea - sure, Be mine . . . thy de - light, O
brez - za, Ne vo glio il pia - cer! Ne

sure, Be thine . . . the de - light! O
za, Ti ren de il pia - cer! Ti

youth with - out mea - - - sure, Be mine,
vo - glio l'eb - brez za, Ne vo',

youth with - out mea - - - sure, Be thine,
vo - glio l'eb - brez za, Per te,

be mine thy de - light.
ne vo' il pia - cer!

be thine the de - light.
per te il pia - cer!

FINE DELL' ATTO PRIMO.

ATTO SECONDO.

No. 3.

KERMESSE.

Allegretto.

PIANO.

The piano accompaniment consists of five systems of grand staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The first system begins with a forte (*ff*) dynamic. The second system includes a piano (*p*) dynamic and a staccato (*stacc.*) marking. The third system features a forte (*ff*) dynamic. The fourth system begins with a forte (*f*) dynamic. The fifth system continues the piano accompaniment.

CORO.

(Studenti.)
Bassi 1mi.

Still or sparkling, Rough or fine! What can it matter, So we have
Sù, da be - re, Sù da ber, Un bic - chie - re A

mf

WAGNER.

wine? What if the vin-tage Great be or small, Your jolly to-per Drink - eth of all. Stu - dent
me! Lie - to in co - re Tra - can - nar, Il li - quo - re . . . Si dè! Si, la

vers'd in ev' - ry bar - rel, Save wa - ter bright, To thy glo - ry, to thy
go - la In - naf - fiam, L'ac - qua so - la Sprez-ziam. Quà un bio - chie - re Di li -

stacc.

CORO. Bassi 1mi.

love, Drink a - way . . . to - night! Stu - dent vers'd in ev' - ry bar - rel, Save
cor, Vo - glio be - re An - cor! So - lo il vi - no, L'acqua no, E di -

wa - ter bright, To thy glo - ry, to thy love, Drink a - way . . . to -
vi - no. Be - viam. Quà un bio - chie - re Di li - cor, Vo - glio be - re, An -

f

night!
cor! . . .

p

Bassi 2di. (Soldati.)

Young girls, an - cient cas-tles, They are
Don - ze - le o cit-ta-del-le, Una

all the same; Old towns, dain - ty maid-ens, Are a -
co - sa son! Vin - cia - - mo ed e-spu - gnia-mo bel -

- like our game! For the he - ro brave and tender Makes of both his prey:
- le e ba-stion! Il prez-zo del . . . ri - scat-to, Do - vran - no pa - gar,

Both to va-lour must sur-ren-der, And a ran-som pay! And a ran-som pay! . . .
A questo so - - lo pat-to, Vo - gliam pu-gnar! Vo - gliam pu - gnar! . . .

Tenori 1mi (Cittadini.)

Each new Sun-day
Nei dì ri-

pp

brings the old sto-ry, Dan-ger gone by, How we en-joy! While to-day each
- po-so e di fe-sta, Di guer-re ed'ar - mi amo par-lar; Men-tre la gen-te

hot-head-ed boy Fights for to-day's little glo-ry! Let me but sit
a me-di-tar Si stan-ca la te-sta, Men voa-se-der

co-sy and dry, Un-der the trees with my daugh-ter, And while raft and
sul pon-ti-cel, E là tran-qui-lo amo ve-de-re, Ve-nire e anda-re

tr

boat tra-vel by, I drink to the folk on the wa-ter! Let me but sit
bur-chie bat-tel, Vo-tan-do, vo-tando il bic-chie-re! Men voa-se-der

Co - sy and dry, Un - der the trees with my daugh - ter, And while raft and
sul ponti - cel, *E là seduto amo ve - de - re,* *Ve - nire e anda - re*

boat travel by, I drink to the folk on the wa - - ter!
burchi e battel, *Vo - tan - do, vo - tan - do il bic - chie - re!*

tr

f

Soprani 1mi. (Ragazze.)

On - ly look how they do eye
Non ve - de - tei bei gar - zo

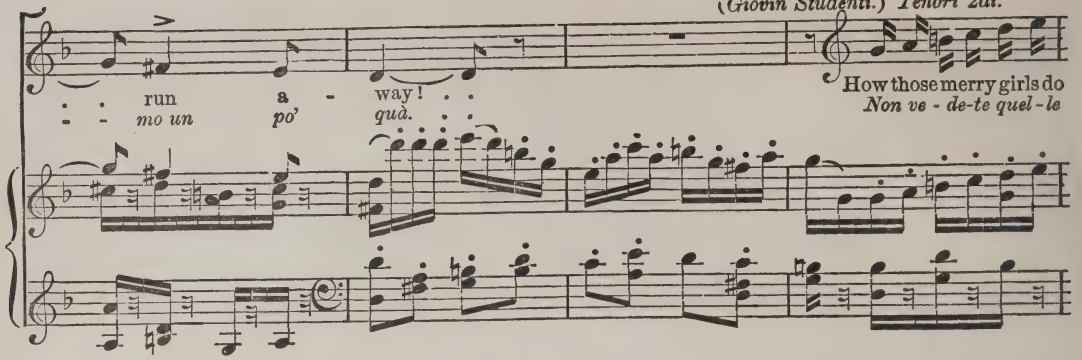
us, Yon - der fel - lows gay! How - so - ev - er they de - fy
ni *S'avan - zan di là, Per ma - ri - ti so - no buo*

us, Ne ver run a - way, Ne ver run a - way, ne ver
ni, *Re* *stiamo un po' quà,* *Re* *stiamo un po' quà,* *re* *stia -*

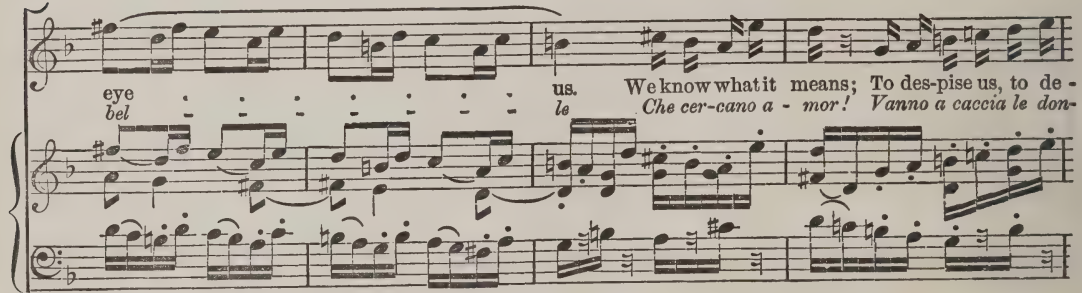
(Giovni Studenti.) Tenori 2di.

run a way!
mo un po' qua.

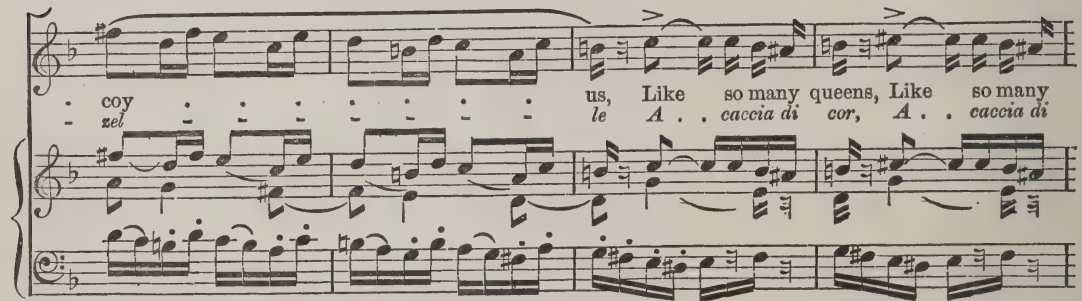
How those merry girls do
Non ve - de - te quel - le



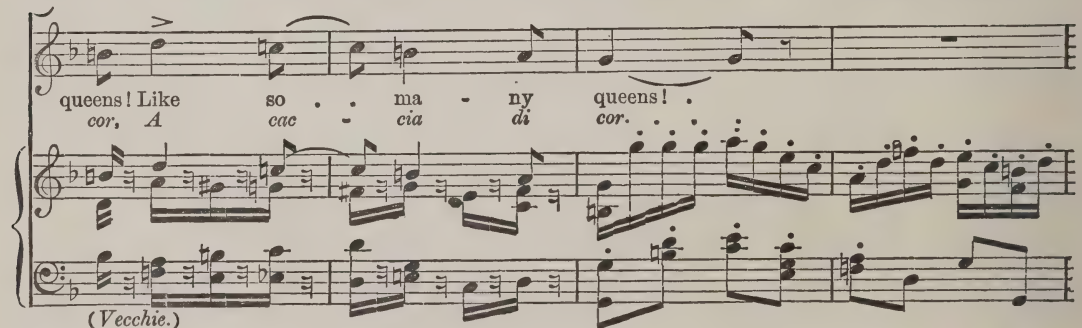
eye us. We know what it means; To des-pise us, to de-
bel le Che cer-can-o a - mor! Vanno a caccia le don-



coy us, Like so many queens, Like so many
zel le A . . caccia di cor, A . . caccia di

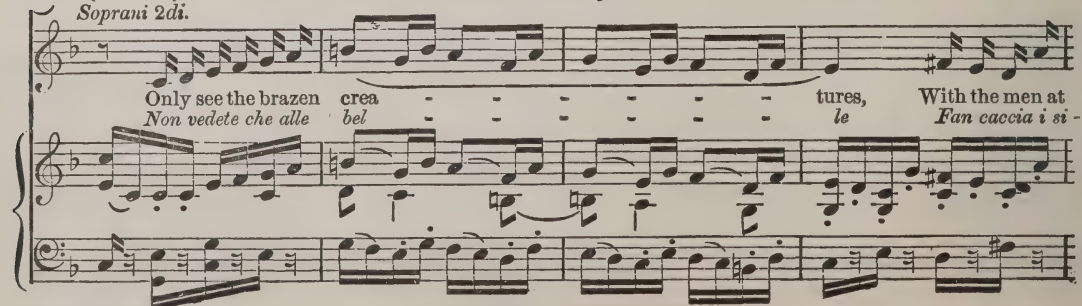


queens! Like so ma ny queens!
cor, A cac cia di cor.



(Vecchie.)
Soprani 2di.

Only see the brazen crea tures, With the men at
Non vedete che alle bel le Fan caccia i si-



play! Had the lat-ter choice in fea
- gnor! No-i pu - re sia - mo bel

- tures, They would turn this way, They would turn this way, They would turn this
le, Al . . pa-ri di lor! Al . . pa-ri di lor! Al pa - ri di

Soprani.

One would al - lure them, They look so gay, : :
Si vuol pia - ce - re Ma non si può! : :

way!
lor!
Tenori. If you se - cure them, What worth are
Pia - cer vor - re - ste Chi non lo

Come here, : : : come
An - diam! : : : com

Bassi. No jol-ly ro - ver, : : : need fear a
Vo' ri-ma - na - re, Ve-der la

Long live the wine, : : : Long live the wine, : : :
Viva il li - quor! : : : Viva il li - quor! : : :

Long live the Sol - dier, Long live the
Vi va la guer - ra! Vi - va la

cresc.

One would al - lure them, They look so gay, they look so
Si vuol pia - ce - re Ma non si può, no, non si

they? If you se - cure them, What worth are they? What worth are
sa! Pia - cer vor - re - ste Chi non lo sa! Chi non lo

here, come here, sit down, sit down,
par. An - diam! An - diam! com -

"nay!" No jol - ly ro - ver Need fear a
fin! Vo' ri - ma - ne re, Ve - der la

Long live the wine, Long live the wine, long live the
Lo - de al vin! Sia lo - de al vin! Sia lo - de al

sol - dier, Long live the sol - dier, the sol - dier, the
guer - ra! Vi - va la guer - ra! la guer - ra, la

gay! on - ly see, on - ly see, they look so gay, they look so
può, non si può, non si può, no, no, no, no, no, no, no, no,

they? What a dis - play! What a dis - play! What a dis -
sa! Pur si ve - drà! Pur si ve - drà! Pur si ve -

down and drink a drop, I say, and drink a drop, I say, and drink a
par! Ma - no al bic - chie - - re be - viam, Ma - no al bic - chie - - re be -

"nay," need fear a "nay," need fear a "nay," need fear a "nay," need fear a
fin! Ve - der la fin! Ve - der la fin! Ve - der la fin! Ve - der la

wine! the wine! the
vin! al vin! al

sol - dier, the sol - dier gay! the sol - dier
guer - ra! Me - stier di - vin! Me - stier di -

gay, on-ly see, on-ly see, they look so gay!
 no, non si può, non si può, non si può, non si può!

play, what a dis-play, what a dis-play, what a dis-play, what a dis-play!
 drà, Pur si ve-drà, Pur si ve-drà, Pur si ve-drà, Pur si ve-drà!

drop! come here and drink a drop, I say!
 viam! An-diam! me - sciam! An-diam! be - viam!

"nay," need fear a "nay," need fear a "nay!"
 fin, Ve-der la fin, ve-der la fin!

wine, the wine, I say!
 vin! Sia lo de al vin!

gay! the sol-dier gay! the sol-dier gay!
 vin! Me-stier di vin! Me-stier di vin!

If it give you
 Non sia-te

Boldness without mea-sure, The fashion is to-day!
 Vor-re-ste pia-ce-re, Si ve-de quà si sa!

And drink, and
 Me - sciam, me -

Ne-ver jol-ly
 Son pur, son pur

Still or spark-ling, Rough or fine,
 Sù da be-re, Sù da ber, What can it be -

Be it ancient ci-ty, Be it mai-den pret-ty, Both must fall our
 Non v'han beltà fie-re, Saprem lor pia-ce-re, Sa-prem lor pia-

plea - sure, You may rail a - way!
fie - re i - nu - til sa - rà!

Boldness without mea - sure Is the mode to -
Voi sen - za pu - do - re, E voi sen - za

drink a drop by the way.
- sciam an - co - ra un bic - chier!

ro - ver Need now fear a "nay."
fie - re Che alte - re bel - tà!

mat - ter, So we have wine. What if the vin - tage Great be or
- chie - re an - cor! Lie - ti in co - re, Tra - can -

prey, both must fall our prey! Comrades to your ar - mours, If the sil - ly
- ce - re al solo ap - pa - rir! dun - que che tar - dia - mo, dun - que che tar -

To our gen - tle lo - vers We know what to say,
Un vi - so sde - gno - so Non fa che arros - sir!

- day,
- cor. All of us dis -
Non sia - mo sì

My wife is scold - ing a - way!
Mia mo - glie gri - dar fa - rò!

Ne - ver jol - ly ro - ver need fear a "nay!"
Sde - gno - so il vi - so Sì han fat - to già!

small, Your jol - ly to - per drink - - eth of all! Stu - dent
- nar, Il li - quo - re . . . Dob - biam! Sù, la

charm - ers, Will pro - voke a fray, will pro - voke a fray,
dia - mo ar - di - ti diam l'as - sal - to, l'as - sal - to diam!

pp

To a gen-tle lo-ver, We know what to
 Un gio-vin m'ac-cet-ta, Gli di-co di

- grac-ing, By your vain dis-play!
 gon-ze, Sappiam quel che far,

Take me for thy lo-ver, Pret-ty one I pray!
 Ve-drai che m'ac-cet-ta Al pri-mo appa-rir,

vers'd in ev'-ry bar-rel, Save wa-ter
 go-la in-naf-fiam, L'ac-qua so-la, Sprez-

If they meet dis-as-ters, Ere they own their mas-ters,
 In que-sto pre-cet-to, Pro'guer-rier, io met-to

say!
 si. Ten-der-ly more-o-ver
 Si, cre-der con-vie-ne

At a word em-brac-ing Peo-ple such as
 Per far-si u-na glo-ria Di si-mi-li-a-

It is her dai-ly la-bour, her la-bour, her
 Si, cre-de-re con-vie-ne, con-vie-ne, con-

Pret-ty one I pray!
 Al pri-mo appa-rir!

bright, To thy glo-ry, To thy love, Drink a
 -ziam, Quà un bic-chie-re Di li-quer Vo-gliam

Who's to blame but they! For mai-dens pret-ty, and an-cient ci-tty,
 E donne e ca-stel, Co-ver-to di glo-ria, Can-tan-do vit-

Take it as ye may,
Al vo-stro par-lar!

To a gen-tle
Un gio-vin m'ac-

they,
mor!

All of us dis-grac-ing,
Non sia-mo sì gon-ze,

la - - - - bour,
vie - - - - ne,

Ne-ver jol-ly
Ve-drai che m'ac-

way to - night! Stu - dent vers'd in ev - 'ry
be - - - re An - cor! Si, la go - la in - naf -

Both must fall our prey.
- to - ria, Pel no - stro va - lor!

Com - rades to your
In que - sto pre -

lo - ver,
- cet - ta,

We know what to say,
Gli di-co di sì!

By your vain dis-play!
Sappiam quel che far

At a word em -
Per far - sì una

My wife is
Mia mo-glie

ro - ver Here need fear a "nay," Take me for thy
- cet - ta Al primo ap - pa - rir! Ve-drai che m'ac -

bar - rel, Save wa - - - - ter bright, To thy
- fiam, L'ac - qua so - la sprez - ziam, Quà un bic -

ar - mours, If the sil - ly charm - ers will pro-voke a fray,
- cet - to Pro' guer - rier, to met - to Le donne ei ca-stel,

Ten-der-ly, more-o - ver,
Si, cre-der si de - ve

Take it as ye
Al vo - stro par -

brac - ing,
glo - ria,

Peo-ple such as they,
Di si - mi - li a - mor,

Peo-ple such as
Di si - mi - li a -

scold - ing, scold - ing a - way, My wife is scold - ing, is scold - ing a -
gri - dar, gri - dar fa - rò, cre - der con - vie - ne, con-vie - ne o -

lo - ver, Pret - ty one, I pray, take me, take me, take me, I
- cet - ta, Ve-drai chem'ac - cet - ta, m'ac - cet ta Alpri - mo, appa-

glo - ry, to thy love, Drink a - way, a -
- chie - re Di li - quor Vo - - gliam be - re An -

For the an-cient ci - ty, And the mai-den pret - ty, Both must fall our
Can - te - rem vit - to - ria, Can - te - rem vit - to - ria Pel no - stro va -

may!
lar!

they!
- mor!

- way. Come here, good neigh - bour! good neigh - bour! And
- gnor! Mano al bic - chie - re me - scia - mo, me -

pray!
- rir!

- way, To thy glo - ry, to thy love, Drink a - way, drink a -
- cor! Vi - no o bir - ra, Bir - ra o vin, Vo'ù bic - chie - re vi -

prey! If they meet dis - as - ters, Ere they own their mas - ters, Who's to blame but
- lor! Non v'han bel - tà fie - re, Sa - prem lor pia - ce - re, Sa - prem lor pia -
8va.....

If it give you plea - sure, If it give you
Non sia-te sì fie - re, Non sia-te sì

Boldness without mea - sure, Boldness without
Voi pia-cer vo - le - te, Voi pia-cer vo -

drink a drop, I say, Come here, sit down, come here, sit
- scia - - mo, me - sciam, An-diam, be - viam! An-diam, be -

Ne-ver jol-ly ro - ver, ne-ver jol-ly
Son pur, son pur fie - re, Son pur, son pur

- way, drink a-way, drink a-way, To thy glo - ry, To thy
cin. Un bic-chie - re vo' ber. Un bic - chie - re, Un bic -

they, Who's to blame but they? Comrades, to your ar - mours, If the sil-ly
ce - re Al solo ap - pa - rir, Sa-prem lor pia - ce - re, Sa-prem lor pia -
8va.

plea - sure, If it give you plea - sure, You may rail a - way!
fie - re, Non sia-te sì fie - re, I nu - til sa - rà.

mea - sure, Boldness without mea - sure Is the mode to - day!
le - te, Voi pia-cer vo - le - te, o - gnun, o-gnun lo - sa.

down, come here, and drink a drop by the way, Come here, good
- viam! Me-sciam, be - via - mo un al - tro bic - chie. Be-viam an -

ro - ver, ne-ver jol-ly ro - ver need here fear a "nay."
fie - re, Son pur, son pur fie - re, Che al - te - re bel - tà.

glo - ry, To thy glo - ry drink a - way! To thy
- chie - re, un bic - chie - re, E che sia pien. Vi - no o

charm - ers, Will pro-voke a fray, will pro-voke a fray, If they meet dis -
- ce - re, Sa-prem lor pia - ce - re Al solo ap - pa - rir. Non v'han bel - tà
8va.

neigh - bour! good neigh - bour! And drink a drop, I
co - ra, an - co - ra, an - co - ra del

glo - ry, to thy love, Drink a - way, Drink a - way, drink a - way, drink a -
bir - ra, bir - ra o vin, Il bic - chie - re sia pien, Il bic - chie - re sia

- as - ters, Ere they own their mas - ters, Who's to blame but they, Who's to blame but
fie - re, Sa - prem lor pia - ce - re, Sa - prem lor pia - ce - re, Al primo ap - pa -
8va.....

If it give you plea - sure, If it give you plea - sure, If it give you
Non sia - te sì fie - re, Non sia - te sì fie - re, Non sia - te sì

Bold - ness with - out mea - sure, Bold - ness with - out mea - sure, Bold - ness with - out
Voi pia - cer vo - le - te, Voi pia - cer vo - le - te, Voi pia - cer vo -

say! Come here, sit down, Come here, sit down, Come here, and
vin! An - diam, be - viam! An - diam, be - viam, be - viam, be

Nev - er jol - ly ro - ver, Nev - er jol - ly ro - ver, Nev - er jol - ly
Son pur, son pur fie - re, Son pur, son pur fie - re, Son pur, son pur

- way! To thy glo - ry, To thy glo - ry, To thy
pien. Il bic - chie - re, Il bic - chie - re, Il bic -

they? Comrades to your ar - mours, If the sil - ly charm - ers Will pro - voke a
- rir. Sa - prem lor pia - ce - re, Sa - prem lor pia - ce - re, Sa - prem lor pia -

plea - sure, You may rail a - way! If it give you
fie - re, Che al - te - re bel - tà. Non *sia - te sì*

mea - sure Is the mode to - day! Bold - ness with-out
le - te, O - gnun, o - gnun lo sa. Voi *pia - cer vo -*

drink a drop by the way! Sit down, good
viam an co - ra del vin! *Ba - viam an -*

rov - er need here fear a "nay," Take me for thy
fie - re, Che al - te - re bel - tà. Son *pur, son pur*

glo - ry drink a - way, To thy
chie - re Sia pieno o - gnor! Vi *no o*

fray, will pro - voke a fray! For the maid - en
ce - re Al primo ap - pa - rir. Sa *prem lor pia -*

plea - sure, You may rail a - way, If it give you plea - sure, If it give you
fie - re, I - nu - til sa - rà. Non sia - te sì fie - re, Non sia - te sì

mea - sure, Is the mode to - day, Bold - ness without mea - sure, Boldness without
le - te, Sì, o - gnun lo sa! Vo - le - te, vo - le - te, vo - le - te pia -

neigh - bour, And drink a - way, Come here, sit down, sit down, good
co - ra, An - co - ra del vin! Be - viam, be - viam, be - viam an -

lov - er, Pret - ty one, I pray, Take me for thy lo - ver, Take me for thy
fie - re, Che al - te - re bel - tà, Al - te - re, al - te - re, son pur

glo - ry, Drink a - way, Student vers'd in ev - ry barrel, Save the one of water
bir - ra, Bir - ra o vin, Il bic - chie - re, Il bic - chie - re, Il bic - chie - re, Il bic -

pret - ty, And the ancient ci - ty, must both fall our prey, both must fall our
ce - re, Al primo appa - rir. Saprem lor, sa - prem lor, saprem lor pia -

plea - - - sure, . . . You may rail a - way!
fie - - - *re* . . . *I* - *nu* - *til* *sa* - *ra*!

mea - - - sure, . . . Is the mode to - day!
ce - - - *re* . . . *O* - *gnu* - *no* *sa*!

neigh - - - bour, . . . Let us drink a - way!
co - - - *ra*, . . . *an* - *co* - *ra* *del* *vin*!

lov - - - er, . . . Sweet one, I pray!
fie - - - *re*, . . . *fie* - - *re* *bel* - *tà*!

bright, . . . Drink, . . . drink a - way!
chie . . . *re* . . . *Sia* . . . *pieno o - gnor*!

prey, . . . Both . . . must fall our prey!
ce . . . *re* . . . *Al* . . . *pri - mo ap - pa - rir*!

No. 4. SCENA, RECITATIVO, ARIA E STROFE.

VOICE. *VALENTIN.*

Moderato

Dear gift of my sis - ter, Sancti-fied by her
O san-ta me - da - glia Che la suo - ra mi

PIANO. *p*

pray'r! How - e - - ver great the danger, There's nought shall do me harm, Thus protected by a
diè, Nei di - del-la bat - ta-glia Per sa-cro ta-li - sman; re-sta qui sul mio

cresc. *dim.*

WAGNER. *VALENTIN.*

charm! Ah! Val-en-tine here! It is the hour for marching! A part-ing
cor! Ah! È qui Va-len-tin, e-gli di noi chie-di - va An-co un bic -

f

WAGNER.

cup, my friend, If we ne'er drink a - no - - ther! Why so dull? Thou a Sol-dier, re-luc-tant to
- chie - re, e poi sì par - ta. Qual pen - sier? per-chè tri-sto l'addio fai co -

f

VALENTIN.

go? I am grave, for be - hind me I leave a - lone and
 sì? Co-me voi, que-sti lo - - chi io deg-gio abban - do -

p

young My sis - ter Mar - ga - ri - ta; She has but me to look to, Our mo - ther be - ing
 - nar, Vi la - scio Marghe - ri - ta, E in ter - ra in sua di - fe - sa, Mia ma - dre più non

p

SIEBEL. VALENTIN.

gone! I shall be al - ways near her, To guard her like a bro - ther in thy stead. Thine hand!
 è! Più d'un fe - de - le a - mi - co Le ve - ci tue può far e le fa - rà. Sia pur!

f

SIEBEL. WAGNER.

Be sure I will not fail. Have done, my hearts,
 Su me tu puoi con - tar. Andiam, partiam,

Tenori.

CORO. We will watch o'er her too.
 Con - tar su noi dei tu.

Bassi.

We will watch o'er her too.
 Con - tar su noi dei tu.

mf *f* *mf* *p* Allegretto.

Have done with me - - lan - cho - ly; Come what come may, Let the soldier be joy - -
 ban - dir dobbia - - mo il pian - to, Ci ri - ve - drem be - via - mo in tan - -

- ly! Some wine! . . . some wine! And let some he-ro brave Tune up forthwith a mer-ry stave! . .
 - to. Mesciam! . . . me - sciam! An-co-ra una can-zon. In lie-to suon, in lie-to suon. . .

Some
Be -
Some
Be -

wine! . . . some wine! . . . And let some he-ro brave Tune up forthwith a mer-ry stave!
 - viam! . . . Me - sciam! . . . An-co-ra una can-zon In lie - to suon, in lie - to suon.

Moderats

wine! . . . some wine! . . . And let some he-ro brave Tune up forthwith a mer-ry stave!
 - viam! . . . Me - sciam! . . . An-co-ra una can-zon In lie - to suon, in lie - to suon.

Moderato. (3)

WAGNER.

ff
A rat, Who was born a cow-ard; And was ug-ly too, Once sat In the
Un di più pol-tron che co-ray-gio-so un sor-cio fù A-sco-so nel-

f *p* *f* *p*

MEFISTOFELE.

WAGNER. MEFIS.

Abbot's cellar, Neath a bar-rel new! a cat, A what? Eh! May not
- la can-ti-na, E di-cea co-sì: Per-chè? Signor! Che? Se v'ag-

cresc. *fp*

Moderato.

I, a stranger, Make one of such a jo-vial par-ty? Pray, sir, conclude the merry stave so well be-
- gra-da bramo Seder un poco in mez-zo a vo-i, Che il vostro a-mico pria finisca la can-

pp

WAGNER.

- gun, And I will sing, when you have done, a much bet-ter one! Sing it to us at once, Or we shall call you
- zon, Io poi ve ne di-rò che da sprezzar non son. U-na ci-bas-te-rà ma bel-la ve-ra-

MEFISTOFELE.

boast-er.
- men-te. If you must, sirs, you shall, I look to you for cho-rus.
Fa-rò quel che po-trò per non sec-car la gen-te.

pp

Allegro maestoso.

STROFE.

f

MEFISTOFELE.
(STROFA 1ma.)

Clear the way . . . for the Calf of Gold! In his pomp and pride a -
Dio dell' or . . . del mon-do si-gnor, Sei pos-sen-te ri-splen-

MEFISTOFELE.
(STROFA 2da.)

King . . . is the Calf of Gold! On their thrones the gods de -
or . . . d'o-gni al-tro mag-gior, Non u-gua-le non ri-

f *p*

- dore - - - him, In his pomp and pride a - dore
den - - - te, Sei pos-sen-te ri-splen-den - - -
fy - - - ing, On their thrones the gods de-fy - - -
va - - - le, Non u-gua-le non ri-va - - -

him; East or west, through hot or cold
 te, Cul - to hai - tu mag - gior quag - giù.

ing, Let the Fates or Fu - ries scold;
 le Te - mi tu qui nè las - sù.

Weak and strong must bow be - fore him! Wi - sest
 Non v'ha un uom che non t'in - cen - si, Stan pro -

Lo! his Em - pire is un - dy - ing! Pope and
 Tu con - tem - pli a pie - di tuo i I mor -

pp

men do ho - mage mute, To the i - mage of the
 - stra - ti in nan - zi a te Ed i po - po - li ed i

Po - et join the ring, Lau - rell'd chiefs his tri - umph
 - ta - li in lor fu - ror, Dell' ac - cia - ro strug - gi -

brute, Danc - ing round his pe - des - tal.
 re, I dei scu - di tu di di - spen - si;

sing, Danc - ing round his pe - des - tal.
 tor Ca - der vit ti - me . . se il vuo -

cresc.

Danc - ing round his pe - des - tal,
 Del - la ter - ra il Dio sei tu,

Danc - ing round his pe - des - tal,
 Del - la ter - ra il re sei tu,

f

Danc - ing round his pe - des - tal,
 Del - la ter - ra il Dio sei tu

Danc - ing round his pe - des - tal,
 Del - la ter - ra il re sei tu

While old Mam - mon leads the ball, leads off the
 Tuo mi - ni - stro è Bel - ze - bù, è Bel - ze -

8va

f *p*

ball, While old Mam - mon leads the ball, leads off the
 Tuo mi - ni - stro è Bel - ze - bù, è Bel - ze -

8va

ball, While old Mam - mon leads the ball, While an - cient Mam - mon leads the
 - bù, Tuo mi - ni - stro è Bel - ze - bù, è Bel - ze - bù, è Bel - ze -

SIEBEL coi Tenori.

While old Mam - mon leads the ball, While an - cient Mam - mon leads the
 Tuo mi - ni - stro è Bel - ze - bù, è Bel - ze - bù, è Bel - ze -

WAGNER coi Bassi.

While old Mam - mon leads the ball, While an - cient Mam - mon leads the
 Tuo mi - ni - stro è Bel - ze - bù, è Bel - ze - bù, è Bel - ze -

8va

ff

ball, While old Mam - mon leads the ball, leads off the
 - bù, Tuo mi - ni - stro è Bel - ze - bù, è Bel - ze -

ball, While old Mam - mon leads the ball, leads off the
 - bù, Tuo mi - ni - stro è Bel - ze - bù, è Bel - ze -

ball, While old Mam - mon leads the ball, leads off the
 - bù, Tuo mi - ni - stro è Bel - ze - bù, è Bel - ze -

8va

(STROFA 2da).

ball, leads off the ball. For a
 - bù, è Bel - ze - bù. FINE. Dio dell

ball, leads off the ball.
 - bù, è Bel - ze - bù.

ball, leads off the ball.
 - bù, è Bel - ze - bù.

FINE.

p

No. 5.

SCENA E CORO.

Allegretto. *Tenori.*

VOICE. *Coro.* *Bassi.*

A fun - ny song up - on my life!
E stra-na as - sai la tua can - zon!

Allegretto.

PIANO. *p* *pp*

VALENTIN. WAGNER.

What a strange mocking, comrade! Your throat must now be dry, Come
Pù stra-no è chi la can-ta. Ci fa - re - ste l'o - nor di

p

MEFISTOFELE.

drink a glass with me? I don't mind! Ah! here is something grievous to see!
me - sce-re con noi? Per-chè no? Ah! ques-to se - gno pe-na mi fa!

f *pp*

WAGNER. MEFISTOFELE.

A most un-lucky line of life! Who cares? Not you, for dy - ing -
Ve-de - te que-sta li - ne - a? Ebben? Tri - sto pre - sa - gio,

ppp *ppp*

SIEBEL. MEFIS.

Say your pray'rs at the siege before you mount the wall! Can you our fortunes tell? Suf -
Vi fa - re - te am-maz-zar se an-da-te a guerreg - giar. Pre - di - te l'av - ve - nir? Ap -

- fi - cient to tell you yours, Re-mem-ber, boy, 'tis this, — Each flow-er that you
 - pun-to, e pos - so dir Che scrit-to veg - go qua — un fior non toc - che -

SIEBEL.

touch, Ev'-ry beau - ty you dote on Shall rot and shall wi - ther. Ah!
 - rai Che ap-pas - sir non ve - dra - i Lo vuo-le il de - sti - no. Ciel!

pp *f*

MEFISTOFELE. VALENTIN. MEFISTOFELE.

Look to your gifts for Mar-ga - ri - ta! My sis - ter! How dare you speak her name? You too, be -
Non v'han più fior per Marghe - ri - ta. No - mar mia so - rel - la v'udii! Ba-da-te a

p *ff*

care-ful, my cap-tain! A wea-pon that I know of is wait-ing for you.
 vo - i, si - gno - re! Un uom che noto è a me, uc-ci-der-vi po - trà.

dim. *p#*

I drink to you all!
 Ai vo-stri a-mor!

cresc. *p*

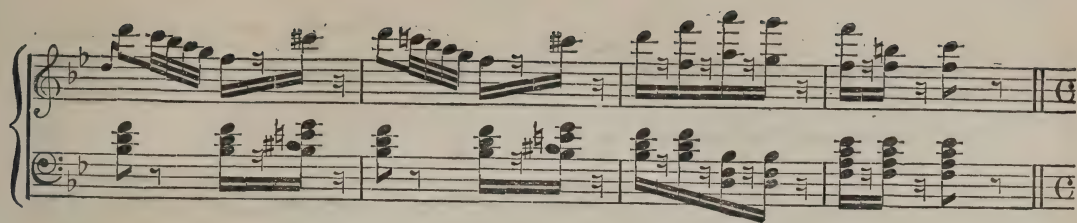
Pah! what a rub-bish-y wine! But Vo-
 ah! che ve-le-no è il tuo vin,

cres. *ff* *dim.*

Allegretto.

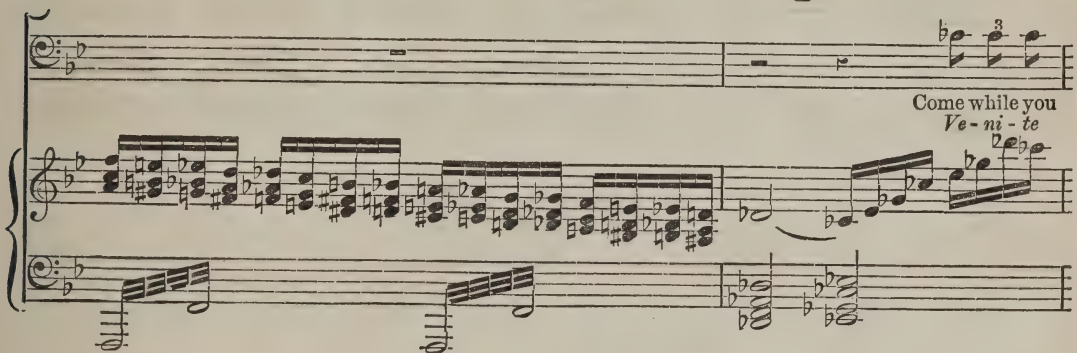
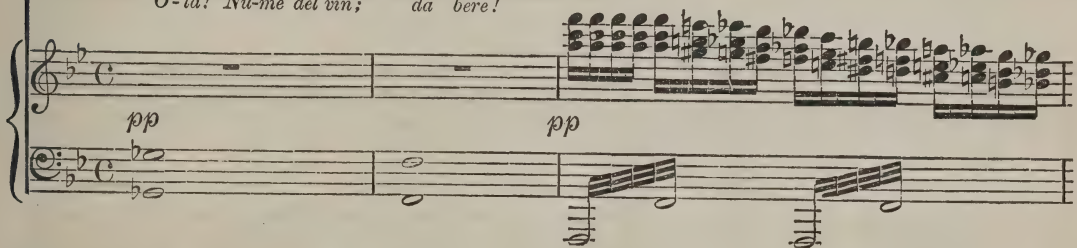
see if I can find you an-y bet-ter vin - tage!
 - le-te, miei si-gno-ri, che mi-ghor ve n'of - fra.

p *3*

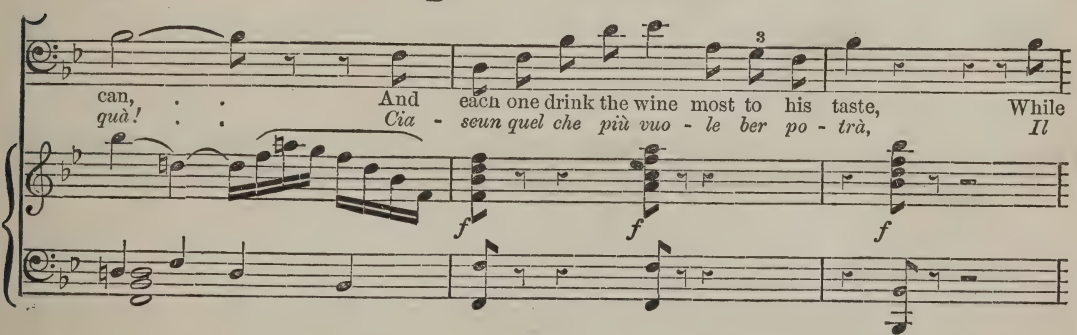


MEFISTOFEELE.

What ho! Bacchus up there, Some li - quor!
O-là! Nu-me del vin; da bere!



Come while you
Ve-ni-te



can, quà! : : And each one drink the wine most to his taste, While
Cia - seun quel che più vuo - le ber po - trà, Il



I propose "the fair-est of the fair ones," Our Mar - ga - ri - ta! Enough!
brin - di - si or or fac - ciamo an - co - ra a Mar - ghe - ri - ta! Or via!

WAGNER, CORO.

Thou di-est by my hand, if thou stay not thy ban - ter! Come on! : : : Come
Se non ti fo ta-cer sul mo-men-to ch'io mo - ra! O - là! : : : O -

ff

MEFISTOFELE.

on! : : So soon a - fraid, : : : Who on - ly now de -
là : : Per - chè tre - mar? : : : non giova il mi - nac -

VALENTIN. 3

- fied me? My sword!—O dis - hon - our! is bro - ken in
- ciar. . . La spa - da, o sor - pre - sa! Si frange in mia

Moderato maestoso.

sun - der!
 ma - no.

SIEBEL.

Allegro moderato e maestoso.

ff 'Gainst the pow'rs of E - vil our arms as - sail - ing, 'Gainst the pow'rs of
S'hai tu po - ter di de - mon ve - dia - mo, S'hai tu po -

VALENTIN E WAGNER.

ff 'Gainst the pow'rs of E - vil our arms as - sail - ing, 'Gainst the pow'rs of
S'hai tu po - ter di de - mon ve - dia - mo, S'hai tu po -

Tenori. ff

ff 'Gainst the pow'rs of E - vil our arms as - sail - ing, 'Gainst the pow'rs of
S'hai tu po - ter di de - mon ve - dia - mo, S'hai tu po -

Bassi. ff

ff 'Gainst the pow'rs of E - vil our arms as - sail - ing, 'Gainst the pow'rs of
S'hai tu po - ter di de - mon ve - dia - mo, S'hai tu po -

Allegro moderato e maestoso.

ff

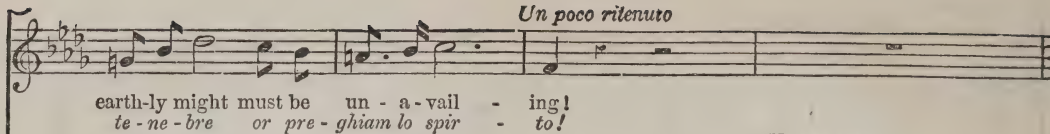
E - vil our arms as - sail - ing, Strongest earthly might . must be un - a - vail - ing, Strongest
- ter di de - mon ve - dia - mo; Del - le te - ne - bre . . or lo spi - ri - to, . . Del - le

E - vil our arms as - sail - ing, Strongest earthly might . must be un - a - vail - ing, Strongest
- ter di de - mon ve - dia - mo; Del - le te - ne - bre . . or lo spi - ri - to, . . Del - le

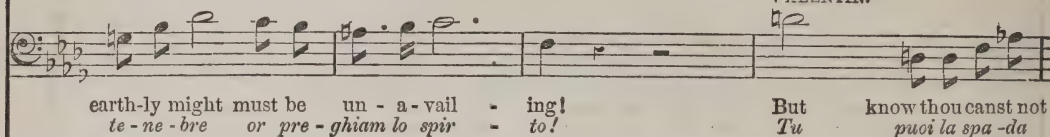
E - vil our arms as - sail - ing, Strongest earthly might . must be un - a - vail - ing, Strongest
- ter di de - mon ve - dia - mo; Del - le te - ne - bre . . or lo spi - ri - to, . . Del - le

E - vil our arms as - sail - ing, Strongest earthly might . must be un - a - vail - ing, Strongest
- ter di de - mon ve - dia - mo; Del - le te - ne - bre . . or lo spi - ri - to, . . Del - le

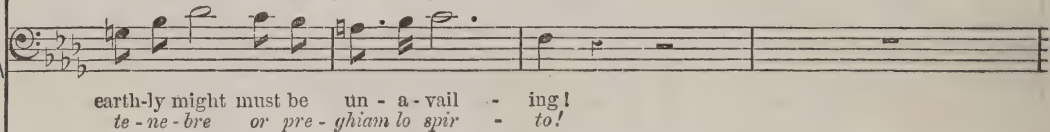
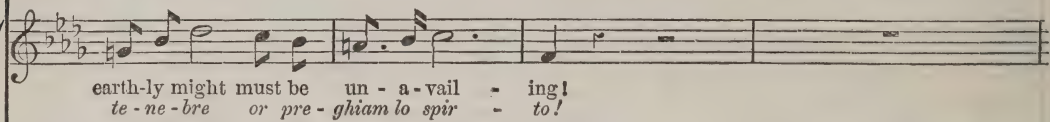
Un poco ritenuto



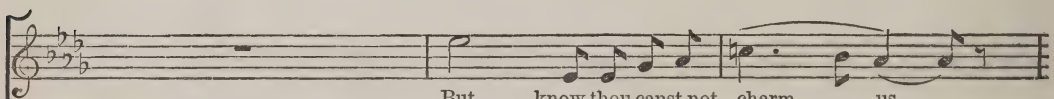
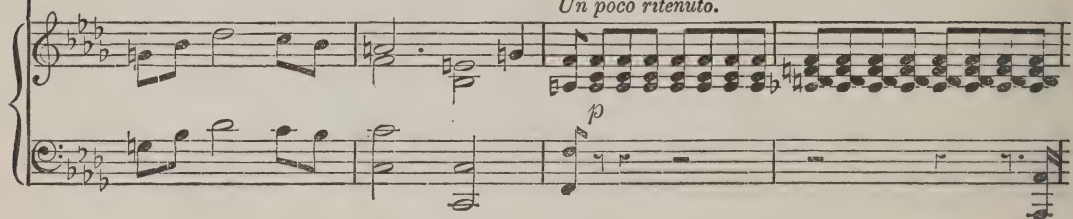
VALENTIN.



But know thou canst not
Tu puoi la spa-da

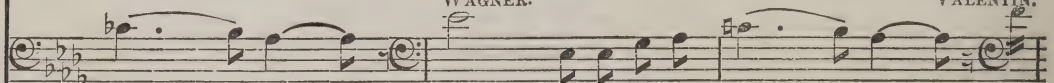


Un poco ritenuto.

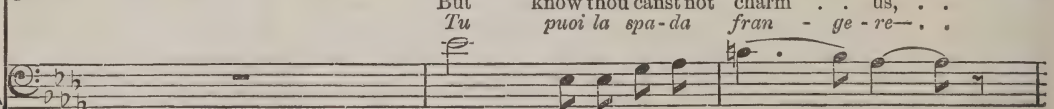
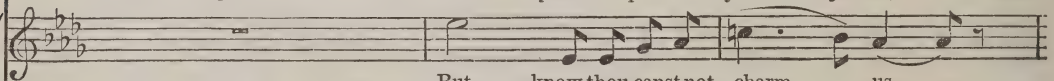


WAGNER.

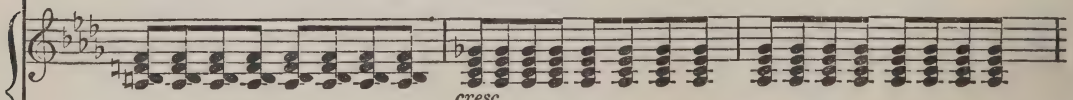
VALENTIN.



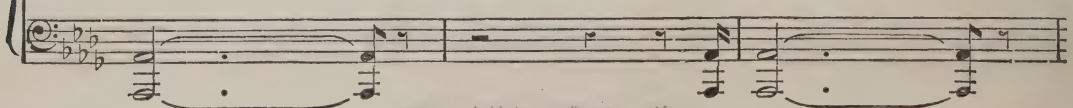
charm . . . us, . . . Look
fran - ge-re,— Tu puoi la spa-da fran - ge-re, . . . Ma



But know thou canst not charm . . . us, . . .
Tu puoi la spa-da fran - ge-re-.



cresc.



Look hi ther!
ma guar da!

VAL. E WAG.

hi ther! Look hi ther! Whilst
guar da! ma guar da! La

Look hi ther!
ma guar da!

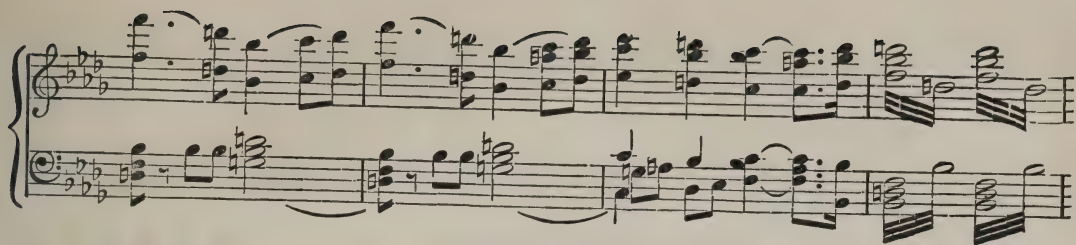
Look hi ther!
ma guar da!

this blest sign we wear thou canst not harm us, Whilst this blest
cro - ce dai de - mo - ni tuoi ci guar - da! La cro - ce

sign we wear thou canst not harm us, Whilst this blest
dai de - mo - ni tuoi ci guar - da! La cro - ce

Whilst this blest
La cro - ce

Whilst this blest
La cro - ce



MEFISTOFELE.

We're sure to meet a - gain, my fine friends, good - bye now!
Ci ri-vedremo an-cor, miei si - gnor, ad - di o!

f *dim.* *p* *cresc.*

FAUST. **MEFISTOFELE.**

What's a-miss?
Co-sa c'è?

Naught!
Bah!

Allegro.

f *pp*

I am here, at your thought, What's your plea-sure with me?
fa-vel - liam, mio dot - tor! Che - vo - le - te da me, . . .

3 *3*

And how best can I serve you?
per o - ve co-min - cia - - - mo!

sffz. *p*

FAUST.

First let me see her, That dar-ling child . . . Whom I
O - ve s'a - scon - de, la - bel - la che . . . ap - pa -

saw as in a dream— . . . Or was all an empty vision?
- vir fa - ce - sti a me— . . . E un va - no sor - ti - legio?

MEFISTOFELE.

Not so,—
No, no,

FAUST.

What
Che im-

Andantino.

but you may find it Not ea - sy to win her! Task for no sancti - monious be - gin - ner!
ma con - tro te la vir - tù la pro - teg - ge, E il cie - lo stes - so pu - ra la vuo - le—

mat-ter so I win! Come, and if I can - not see her, Thy promise I'll stamp as a
- por - ta io nol vo'! vien; mi gui - da a lei d'ap - pres - so, Se no m'al - lon - ta - no da

lie!
te.

MEFISTOFELE.

As you will: I'm your slave on earth, Ordain'd to do your will! Soon this dain - ty
Lo fa - rò, non vor - rei dar - vi sì trista i - de - a Dell' ar - ca - no po -

pp *< > pp*

Tempo di waltz.

treasure, Too pure for such a sin - ner, Shall be here!
- ter che a voi mi con-du - ce - a. A - spet - tiam! While the
e ve -

dan - cers go so gai - ly by, You may your
- dre - - - te, a que - sto lie - to suon, Ap - pa - rir

for - tune try, : : : ia, Try : : : and suc -
la fan - ciul to ne

MEFISTOFELE

VOICE.

- ceed!
- son.*Tempo di waltz.*

PIANO.

*f**Con 8va. ad lib.**Soprani. f*Light as air at dawn of the morn - ing,
Co - me al-lor che lie - ve la brez - zaOur feet they fly o - ver the
Si sen - te la se - ra spi -*Tenori. f*Light as air at dawn of the morn - ing,
Co - me al-lor che lie - ve la brez - zaOur feet they fly o - ver the
Si sen - te la se - ra spi -*Bassi. f*Light as air at dawn of the morn - ing,
Co - me al-lor che lie - ve la brez - zaOur feet they fly o - ver the
Si sen - te la se - ra spi -

ground, To the mu - sic's mer - ry sound, To the mu - sic's
rar, Fa la pol - ve Sol - le - var, Fa la pol - ve

ground, To the mu - sic's mer - ry sound, To the mu - sic's
rar, Fa la pol - ve Sol - le - var, Fa la pol - ve

ground, To the mu - sic's mer - ry sound, To the mu - sic's
rar, Fa la pol - ve Sol - le - var, Fa la pol - ve

mer - ry sound. Light as air at dawn of the morn - ing, Our feet they fly
Sol - le - var, Co - me allor che lie - ve la brez - za Si sen - te la

mer - ry sound. Light as air at dawn of the morn - ing, Our feet they fly
Sol - le - var, Co - me allor che lie - ve la brez - za Si sen - te la

mer - ry sound. Light as air at dawn of the morn - ing, Our feet they fly
Sol - le - var, Co - me allor che lie - ve la brez - za Si sen - te la

o - ver the ground, To the mu - sic's mer - ry sound, To the
se - ra spi - rar, Fa la pol - ve Sol - le - var, Fa la

o - ver the ground, To the mu - sic's mer - ry sound, To the
se - ra spi - rar, Fa la pol - ve Sol - le - var, Fa la

o - ver the ground, To the mu - sic's mer - ry sound, To the
se - ra spi - rar, Fa la pol - ve Sol - le - var, Fa la

mu - sic's mer - ry sound. For the flute and gay - er
 pol - ve Sol - le - var. Che la rid - da ci tra -

mu - sic's mer - ry sound. For the flute and gay - er
 pol - ve Sol - le - var. Che la rid - da ci tra -

mu - sic's mer - ry sound. For the flute and gay - er
 pol - ve Sol - le - var. Che la rid - da ci tra -

vi - ol Are to - day in cheer - ful tri - al, Are to -
 sci - ni, Ed i col - li a noi vi - ci - ni Di can -

vi - ol Are to - day in cheer - ful tri - al, Are to -
 sci - ni, Ed i col - li a noi vi - ci - ni Di can -

vi - ol Are to - day in cheer - ful tri - al, Are to -
 sci - ni, Ed i col - li a noi vi - ci - ni Di can -

day in cheer - ful tri - al, To make the dance go round,
 zo - ni e - cheg - ge - ran, Di can - zo - ni e - cheg - ge - ran,

day in cheer - ful tri - al, To make the dance go round,
 zo - ni e - cheg - ge - ran, Di can - zo - ni e - cheg - ge - ran,

day in cheer - ful tri - al, To make the dance go round,
 zo - ni e - cheg - ge - ran, Di can - zo - ni e - cheg - ge - ran,

scen - do.

For the flute and gay - er vi - ol Are to -
 Che la rid - da ci tra - sci - ni, Ed i -

For the flute and gay - er vi - ol Are to -
 Che la rid - da ci tra - sci - ni, Ed i -

For the flute and gay - er vi - ol Are to -
 Che la rid - da ci tra - sci - ni, Ed i -

- day in cheer - ful tri - al, Are to - day in cheer - ful
 col - li a noi vi - ci - ni Di can - zo - ni e - cheg - ge -

- day in cheer - ful tri - al, Are to - day in cheer - ful
 col - li a noi vi - ci - ni Di can - zo - ni e - cheg - ge -

- day in cheer - ful tri - al, Are to - day in cheer - ful
 col - li a noi vi - ci - ni Di can - zo - ni e - cheg - ge -

cre - scen - do.

tri - al, To make the dance go round.
 - ran, Di can - zo - ni e - cheg - ge - ran.

tri - al, To make the dance go round.
 - ran, Di can - zo - ni e - cheg - ge - ran.

tri - al, To make the dance go round.
 - ran, Di can - zo - ni e - cheg - ge - ran.

f *ff*

MEFISTOFELE.

How their dear eyes are beam-ing! On - ly see how ev' - ry
Ve - di tu que - ste bel - le, Non vuoi tu cer - car fra

pp

flow - er is wait - ing for thee to smile,
quel - le, fra quel - le il tuo pia - cer?

ff

FAUST.

Cease to whis - per for a lit - tle while, And leave me a -
Ta - ci al - fin! fa tre-gua al tuo gar - rir, E la - scia il mio

pp

lone with my dream - - - ing.
cor al suo so - - - gno.

p

SIEBEL.

Wea - ry I wait 'till she goes by
Pas - sar per qui, or or do - vrà

Mar - ga - ri - - - ta.
 Mar - ghe - ri - - - ta.

cre - -

CORO. Soprani. **SIEBEL.**

Why will you be shy, Must we ask you to dance with us? No,
 Voi dun-que do-vrà sup-pli-car Per dan-za - - re. No,

scen - - do.

no, no, no, no, some more handsome one try.
 no! : : : no, no! : : : non vo-glio dan-zar. : : :

Soprani. *p*

CORO. Light as air at dawn of the morn-ing, Our feet they fly o-ver the
 Co-me al-lor che lie-ve la brez-za Si sen-te la se-ra spi-

Tenori. *p*

Light as air at dawn of the morn-ing, Our feet they fly o-ver the
 Co-me al-lor che lie-ve la brez-za Si sen-te la se-ra spi-

Bassi. *p*

Light as air at dawn of the morn-ing, Our feet they fly o-ver the
 Co-me al-lor che lie-ve la brez-za Si sen-te la se-ra spi-

p

ground, To the mu - sic's mer - ry sound, To the mu - sic's
 rar, Fa la pol - ve Sol - le - var, Fa la pol - ve

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 rar, Fa la pol - ve Sol - le - var, Fa la pol - ve

ground, To the mu - sic's mer - ry sound, To the mu - sic's
 rar, Fa la pol - ve Sol - le - var, Fa la pol - ve

mer - ry sound, For the flute and gay - er vi - ol
 Sol - le - var, Che la rid - da ci tra - sci - ni,

mer - ry sound, For the flute and gay - er vi - ol
 Sol - le - var, Che la rid - da ci tra - sci - ni,

mer - ry sound, For the flute and gay - er vi - ol
 Sol - le - var, Che la rid - da ci tra - sci - ni,

pp

Are to - day in cheer - ful tri - al, Are to - day in
 Ed i col - li a noi vi - ci - ni Di can - zo - nie -

Are to - day in cheer - ful tri - al, Are to - day in
 Ed i col - li a noi vi - ci - ni Di can - zo - nie -

Are to - day in cheer - ful tri - al, Are to - day in
 Ed i col - li a noi vi - ci - ni Di can - zo - nie -

cre - - - - - scen -

cheer-ful tri-al, To make the dance go round.
 cheg-ge-ran, Di can-zo-ni e-cheg-ge-ran.

cheer-ful tri-al, To make the dance go round.
 cheg-ge-ran, Di can-zo-ni e-cheg-ge-ran.

cheer-ful tri-al, To make the dance go round.
 cheg-ge-ran, Di can-zo-ni e-cheg-ge-ran.

do *f*

FAUST. MEFISTOFELE.

It is she! mine own one! Thine
 El-la vien! la veg-go! Eb-

p

own!
 ben! Hast thou no tongue?
 an-date a lei!

pp

SIEBEL. MEFISTOFELE. SIEBEL.

Mar-ga-ri-ta! I'm here! Wick-ed mon-ster!
 Mar-ghe-ri-ta! Che c'è? Ma-le-det-to!

MEFISTOFELE.

Not yet gone? It seems not, you see, Since a - gain, : : :
an - cor quì! Eb - ben ca - ro mio, sie - te quà? : : :

: : a - gain : : : we meet! Not gone yet!
Ah! ah! : : : dav - ver! ca - ro mio, —

not gone yet!
sie - te quà?

Andantino.

FAUST.

High-born and lovely maid, for - give my humble du - ty, Let me your willing
Per - met-te-re-ste a me, mia bel - la da-mi - gel - la, Che v'offra il braccio

MARGHERITA.

slave, At - tend you home to - day. . . . No, my lord, not a la - dy am
 mio, per far la strada in - siem? . . . No, si - gnor, io non son da - mi -

pp

I, Nor yet a beau - ty, not a la - dy, nor beau - ty; And do not need an
 - gel - - la, nè bel - la, da - mi - gel - la, nè bel - la, E d'uo - po non

FAUST. 3 3

arm To help me on my way! By my youth! what a charm!
 ho del brac - cio d'un si - gnor! Giu - sto ciel! quanta gra - zia!

3

she knows not of her beau - ty, An - gel of light! I love thee! I
 tan - to mo - de - sta e bel - la! An - giol del ciel! io t'a - mo! io

cre - - - - - scen

Tempo del waltz. SIEBEL.

love thee! I love thee! She has gone
 t'a - mo! io t'a mo! E anda - ta

pp *p*

home - ward!
vi - a!—

MEFISTOFELE. FAUST.
What news? But
Eb - ben? Eb -

cre

ill; She would not hear me!
- ben - so - no re - spin - to.

scen do.

MEFISTOFELE.
Not hear?
An - dium!

p

what will you do? It would seem,
al vo - stro a - mor Lo veg

mas - ter mine, I must teach you to woo!
 go dot - tor, soc - cor - rer do - vrò.

cre - scen - do.

f

Soprani. *1mo Gruppo di Ragazze.*
 What is
 Che mai

pp

2do Gruppo.
 this? fu? Mar - ga - ri - ta, who would not let a young and hand - some lord ac -
 Mar - ghe - ri - ta, Di quel gio - vin si - gnor il brac - cio ri - cu -

Soprani.

- quire her!
sa - va!

go on,
Val-siam!

f

Go on, go on, go on, go on a - gain, go on,
Val - siam! val - siam! val - siam! val-siam an - cor! Val-siam!

f

Go on, go on, go on, go on a - gain, go on,
Val - siam! val - siam! val - siam! val-siam an - cor! Val-siam!

cre - - - scen - - - do.

go on, go on a - gain, go on, go on, go
val - siam! val-siam o - gnor! val - siam o - gnor! val -

go on, go on a - gain, go on, go on, go
val - siam! val-siam o - gnor! val - siam o - gnor! val -

go on, go on a - gain, go on, go on, go
val - siam! val-siam o - gnor! val - siam o - gnor! val -

f

on a - gain, go on a - gain!
- siam o - gnor! val - siam o - gnor!

on a - gain, go on a - gain!
- siam o - gnor! val - siam o - gnor!

on a - gain, go on a - gain!
- siam o - gnor! val - siam o - gnor!

ff

Light as air at dawn of the
Co - me al - lor che lie - ve la

ff

Light as air at dawn of the
Co - me al - lor che lie - ve la

ff

Light as air at dawn of the
Co - me al - lor che lie - ve la

morn - ing Our feet they fly o - ver the ground, To the
brez - za Si sen - te la se - ra spi - rar, Fa la

morn - ing Our feet they fly o - ver the ground, To the
brez - za Si sen - te la se - ra spi - rar, Fa la

morn - ing Our feet they fly o - ver the ground, To the
brez - za Si sen - te la se - ra spi - rar, Fa la

mu - sic's mer - ry sound. To the mu - sic's mer - ry
pol - ve Sol - le - var, Fa la pol - ve Sol - le -

mu - sic's mer - ry sound. To the mu - sic's mer - ry
pol - ve Sol - le - var, Fa la pol - ve Sol - le -

mu - sic's mer - ry sound. To the mu - sic's mer - ry
pol - ve Sol - le - var, Fa la pol - ve Sol - le -

sound, For the flute and gay - er vi - ol Are to -
 var. Che la rid - da ci tra - sci - ni, Ed i -

sound, For the flute and gay - er vi - ol Are to -
 var. Che la rid - da ci tra - sci - ni, Ed i -

sound, For the flute and gay - er vi - ol Are to -
 var. Che la rid - da ci tra - sci - ni, Ed i -

- day in cheer - ful tri - al, Are to - day in . . . cheer - ful
 col - li a noi vi - ci - ni Di can - zo - ni e - cheg - ge -

- day in cheer - ful tri - al, Are to - day in . . . cheer - ful
 col - li a noi vi - ci - ni Di can - zo - ni e - cheg - ge -

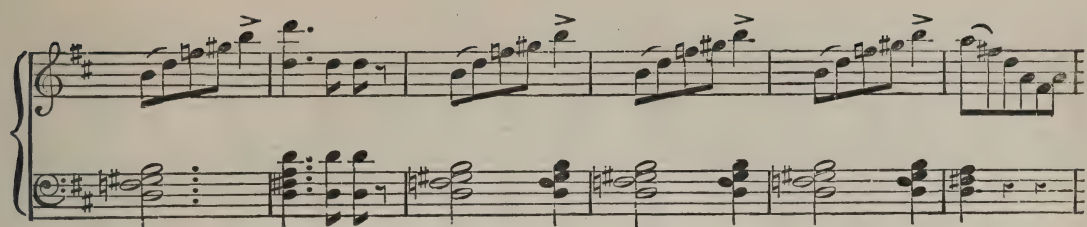
- day in cheer - ful tri - al, Are to - day in cheer - ful
 col - li a noi vi - ci - ni Di can - zo - ni e - cheg - ge -

tri - al, To make the dance go round!
 ran, Di can - zo - ni e - cheg - ge - ran!

tri - al, To make the dance go round!
 ran, Di can - zo - ni e - cheg - ge - ran!

tri - al, To make the dance go round!
 ran, Di can - zo - ni e - cheg - ge - ran!

ff Più mosso.



Plea - sure en - chant - ing! Till breath be gone, All glow - ing and
A per - der fia - to, Si - no a mo - riv, Un Dio li tra -

Plea - sure en - chant - ing! Till breath be gone, All glow - ing and
A per - der fia - to, Si - no a mo - riv, Un Dio li tra -

Plea - sure en - chant - ing! Till breath be gone, All glow - ing and
A per - der fia - to, Si - no a mo - riv, Un Dio li tra -

pp *cre*

pant - ing, Let us dance on! Plea - sure en - chant - ing!
- sci - na E vo - lut - tà! A per - der fia - to,

pant - ing, Let us dance on! Plea - sure en - chant - ing!
- sci - na E vo - lut - tà! A per - der fia - to,

pant - ing, Let us dance on! Plea - sure en - chant - ing!
- sci - na E vo - lut - tà! A per - der fia - to,

scen

Till breath be gone, All glow-ing and pant-ing Let us dance
 Si - no a mo - rir! Un Dio li tra - sci - na, E vo - lut -

Till breath be gone, All glow-ing and pant-ing Let us dance
 Si - no a mo - rir! Un Dio li tra - sci - na, E vo - lut -

Till breath be gone, All glow-ing and pant-ing Let us dance
 Si - no a mo - rir! Un Dio li tra - sci - na, E vo - lut -

on! The earth it is reel - - ing,
 tà! La ter - ra par gi - - ri

on! The earth it is reel - - ing,
 tà! La ter - ra par gi - - ri

on! The earth it is reel - - ing,
 tà! La ter - ra par gi - - ri

The bliss of a trance Wild - ly are we
 E di - spar lor, Qual suon, qua - le

The bliss of a trance Wild - ly are we
 E di - spar lor, Qual suon, qua - le

The bliss of a trance Wild - ly are we
 E di - spar lor, Qual suon, qua - le

do molto f

feel - - - ing, Long live the dance! Old
gio - - - ja Squar - di d'a - mor! La

feel - - - ing, Long live the dance! Old
gio - - - ja Squar - di d'a - mor! La

feel - - - ing, Long live the dance! Old
gio - - - ja Squar - di d'a - mor! La

p

Earth, Earth is reel-ing, Long, long live the dance! What
ter - ra par gi - ri E di - spar - lor, Qual

Earth, Earth is reel-ing, Long live the dance!
ter - ra par gi - ri E di - spar lor,

Earth, Earth is reel-ing, Long live the dance!
ter - ra par gi - ri E di - spar lor,

bliss, what bliss are we feel - ing, Long
suon, qual suon, qua - le gio - ja, Squar - -

What bliss are we feel - ing, Long
Qual suon, qua - le gio - ja, Squar - -

What bliss are we feel - ing, Long
Qual suon, qua - le gio - ja, Squar - -

cre - - - *scen* - - - *do.*

live the dance; Old Earth, it is reel - ing,
 di d'a - mor! Sin a per - der fia - to,

ff

Long live the dance! What bliss are we
 Si no a mo - rir, Un Dio li tra -

feel - ing, Long live the dance!
 sci - na, E vo - lut - tà!

What Sin bliss are we feel - ing, Long Sin
Sin per - der fia - to, Sin

What Sin bliss are we feel - ing, Long Sin
Sin per - der fia - to, Sin

What Sin bliss are we feel - ing, Long Sin
Sin per - der fia - to, Sin

[illegible]

are li we tra - feel sci - ing, na,

are li we tra - feel sci - ing, na,

are li we tra - feel sci - ing, na,

Long E live the dance.
lut - tà.

8va.....

FINE DELL' ATTO SECONDO.

No. 7.

INTERMEZZO E STROFE.

ATTO TERZO.

Moderato, quasi andante.

PIANO.

*mf**dim.*

pp

p espress.

Allegretto, agitato.

SIEBEL.

Gen - tle flow'rs in the dew, . . . Bear love . . . from me, . . .
 Le par - la - te d'a - mor, . . . O ca . . . ri fior, . . .

Tell her no flow'r is rar - er, Tell her that she is fair - er, Dear-er to me than
 Di-te-le che l'a-do - ro, Ch'è il so-lo mio te-so - ro, Di-te-le che il mio

all, . . . Though fair . . . you be! . . . Gentle flow'rs in the dew, . . . Bear
 cor Lan - gue d'a - mor. Le par-la-te d'a - mor, . . . O

sighs . . . from me, . . . Tell her in ac - cents ten - der, Tell her that I'll de -
 ca - ri fior, . . . Recate i miei so - spi - ri, Narrate i miei mar -

cre -

- fend her, Gladly my life sur - ren - der, Her knight . . . to be! . . .
 - ti - ri, Di-tele o ca - ri fior, . . . Quel ch'ho . . . nel cor. . . .

scen - do. dim. p

RECIT.

'Tis with - er'd! Alas! that dark stranger fore-
 Son viz - zi, ahimè! lo stre-go ma-le -

cre - scen - do. f dim.

Tempo primo.

told me What my fate must be. . .
 - del-to mel di-ceva or or- . . .

p cre - scen - do.

RECIT. Andante.

Ne-ver to touch a sin-gle flow'r But it must de - cay—
 Non po-trai più, sen-za che mo - ra, toc - ca - re un fior—

p

Andante.

Sup-pose I dip my hand in ho-ly wa-ter,
Se ba-gnas-si la man nell' ac-qua san-ta?

Be-hind . . the ab-bey door,
Vien là . . quando il dì muor

Whither prays Mar-ga-ri-ta? Yes, that will I try . . . on the mor-row.
a pre-gar Marghe-ri-ta. Ed o-ra ve-diam! . . . vediam pres-to!

This is not
Sono ap-pas-

Tempo primo allegretto.

wi-ther'd,
si-ti?

No!
no!

A-vaunt! Fa-ther of
Sa-tan sei vin-to

lies! . .
già . .

Gentle flow'rs, lie there, . . And tell her from me . . . Long is my wea-ry
In lor sol-tan-to ho-fè: Par-lin per me, . . . Da lor le sia sve-

wait-ing, Strong is my heart's wild beat-ing, While to her in the air . . . I
la-to Il mi-se-ro mio sta-to, El-la pe-nar mi fa, . . . E an-

bend . . . my knee. . . . Gen-tle flow'rs lie there . . . And tell her from
 - cor . . . nol sa. In ques-ti fio - ri ho fè, . . . Par - - lin per

me Would she but deign to hear me, And with one smile to cheer me,
 me. . . . Se non ar - di - sce a - mo - re, Possa in sua ve - ce il fio - re

cre scen

For a de-light so sweet I would die at her feet, . . . I would
 Sve-la-re del mio cor . . . Tut - to l'ar - dor, . . . l'ar -

do. dim. espress.

die, would die . . . for her, I would die, would die . . . for
 - dor, tut - to . . . l'ar - dor, l'ar - dor, tut - to . . . l'ar -

p colla voce.

her. . . .
 - dor. . . .

f tempo.

SCENA E RECITATIVO.

Alegro.

PIANO.

FAUST. MEFISTOFEELE.

Is it here? 'Tis the
Giun - ti siam? Co - si

place, FAUST.
par. Whom hast thou cause to
Che guar - di tu lag -

MEFISTOFEELE. FAUST.

watch? Sie - bel, your ri - val comes! Sie - bel!
- giù? Sie - bel vo - stro ri - val! Sie - bel!

MEFISTOFEELE. SIEBEL.

Si - lence! here he comes! Are they not per - fect, most
Zit - to e - gli vien! Non son gen - ti - li, gen -

Un poco più lento.

pp p dolce. pp

MEFISTOFELE.

SIEBEL.

per - fect flow'rs in - deed? . . In-deed! No dan - ger! no
 - ti - li que - sti fior? . . Ma si! Vit - to - ria! no vit -

dan - ger! no dan - ger! For
 - to - ria! vit - to - ria! Do -

I will warn her so - lemn - ly : : A - gainst the stran - ger, And tell her all I
 - mani a lei vo - gl'io nar - rar : : Tut - ta la sto - ria, E se vor - rà sa -

più lento.
 hope, And tell her all I could dare! Were she wrong'd how my arm should a - venge
 per quel che na - scon - do in cor, Un ba - cio le di - rà il re -
colla voce.

MEFISTOFELE.

tempo primo.
 her! Brave a - ven - ger!
 - sto. Se - dut - tor! . .

Allegro.

MEFISTOFELE

Wait for me here, my learn-ed friend,
Or or ver - rø, ca - ro dot - tor!

Allegretto.

Since our flow'rs are laid out
Per te - ner com - pa - gnia

To tempt the pretty mai - den
ai fior del vostro alba - vo,

My gift I will venture to pre -
Men vo a cer - car al - tro te -

- sent,
- sor

Something I ween,
Splendi - do più,

a lit - tle rar - er, To a -
più ricco an - cor Di quan - ti

dorn a wil - ling wear -
mai ne vide in so -

cresc.

FAUST.

MEFISTOFELE.

- er! Bethou gone!
- gno! *Sì, va via.*

I o - bey,
Me ne vo!

cresc.

dim.

But will come back a - non.
A - spet - ta - te - mi quì.

CAVATINA.

Andante

VOICE

FAUST.

My a-gi-tated heart's re-
Qual tur-bamento in cor mi

PIANO.

pp *cresc.* *dim.* *pp*

veal - ing,
sen - to, The ten - der pas - sion I am
Sen - to d'a - mor ar - dere il

cresc.

accelerando poco a poco e cresc.

feel - - ing. O Mar - ga - ri - ta!
co - - re! O Mar - ghe - ri - ta!

cresc. *molto.* *f*

Thy unworthy slave am I!
al tuo piè vo' mo-rir!

dim. rit.

Larghetto.

p *cres.* *dim.*

FAUST.

All hail, thou dwelling pure and low - ly! All hail, thou dwelling pure and low - ly! To me the
Sal - ve! di - mo - ra ca - sta e pu - ra, *Sal - ve! di - mo - ra ca - sta e pu - ra, Che a me ri -*

pp

home of an - gel fair and ho - ly, All mor - tal beau - ty ex - cel -
ve - li la gen - til fan - ciul - la, Che al guar - do mi - o la ce -

- ling!
li! What wealth is here, what wealth outbidding gold, Of peace and love, and
Quan - ta do - vi - zia in que - sta po - ver - tà! *In quest'a - sil quan -*

in - nocence un - told! What wealth is here, of peace and love, what wealth out -
ta fe - li - ci - tà! *Quan - ta do - vi - zia,* *quan - ta do - vi - zia in que - sta*

- - bidding gold ! . . . Of peace and love, and in-nocence un - told !
po-ver-tà ! . . . In quest'a - sil quan-ta fe - li - ci - tà !

pp *dim.* *col canto.*

Boun - teous Na - ture! 'twas
O bei lo - chi! bei

here by day thy lore was taught her, Here with thy gen - tle
la - ri, ove leg-giad-ra e bel - la! El - la ag - gi - rar - si

care did'st thou o'er-sha - dow thy daughter throughout the hours of the night! . . .
suol, o - ve gen-ti - le e snel-la, El-la percor - re il suol! . . .

Here, waving tree and flow - - er Made her an E - den -
 Qui la baciava il so - - le, E le do - ra - va il

bow - - er Of beau - - ty and de - light; For one whose ve-ry
 cri - - ne, Su voi . . . ri-vol-ger suol le lu-ci sue di -

cresc.

birth Brought down Hea - ven to our Earth! . . . 'Twas here! . . .
 vi - ne Quell' an - ge - lo del ciel! . . . Sì, quà! . . .

dim. pp cresc.

here, . . . 'Twas here! . . . All hail, thou dwelling pure and ho - ly!
 sì, . . . sì, quà! . . . Sal - ve! di - mo - ra ca-sta e pu - ra,

dim. molto. pp

All hail, thou dwelling pure and low - ly! To me the home . . of an - gel fair and
 Sal - ve! di - mo - ra ca - sta e pu - ra, Che a me ri - ve - - li la gen - til fan -

cresc.

ho - ly, All mor - tal beauty ex - cel - ling, Hail! . . ve!
 - ciul - la, Che al guardo mi - o la ce - li! Sal - ve!

dim.

pp

hail! hail, thou dwelling pure and low - ly!
 Sal - ve! di - mo - ra ca - sta e pu - ra,

Adagio.

Home of an an - gel fair and ho - ly, All beau - ty rare ex - cel - ling, ex - -
 Che a me ri - ve - li la fan - ciul - la che al guardo, al guardo mi - o, si - -
rit. molto.

col canto.

pp

tempo 1mo.

cel - ling.
 ce - la.

8va.....

pp

Allegro assai.

MEFISTOFELE.

At - tention! See! where she comes!
All'er - ta! ec-co-la quà!

If yon flow'rs this handsome
Se i fiori han più va -

fp

RECIT

p

cresc.

FAUST.

cas-ket do out-shine, Don't credit me with pow'r to serve you more!
- lo - re dei gio - iel, Con-sen-to a perder tutto il mio po - ter.

A - way! I will not bring down
Fuggiam; non vo-glio ri - ve -

MEFISTOFELE.

shame on her! What now can keep you back?
- der - la più! Che scrupo-lo v'as - sal?

On the door's quiet
Ec-co pres - so la

thres-hold see, the cas - ket is laid.
so - glia I gio - iel - li son già;

Stand back! be not a - fraid! . . .
An - diam c'è da spe - rar . . .

No. 9.

SCENA ED ARIA.

Andantino.

PIANO.

pp

cresc.

dim.

dolce.

MARGHERITA.

I wish I could but know who was he that ad-dress'd me,
Co-me vor-rei sa-per del gio-vin ch'ho in-con-tra-to,

If one of no-ble
La qua-li-tà, il na-

pp

birth,
tal,

or what his name and sta-tion!
e co-me vien chia-ma-to!

dim.

p

CANZONE DEL RE DI THULE.

Moderato maestoso.

The piano introduction consists of two staves. The right staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking. The left staff begins with a bass clef and a common time signature, featuring a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking and a triplet of eighth notes.

MARGHERITA. *un poco ritenuto.*

Margherita's vocal line begins on a single note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a treble staff with a series of eighth and sixteenth notes, and a bass staff with a series of eighth and sixteenth notes. The dynamics include *p* (piano), *f* (forte), and *pp stacc.* (pianissimo staccato). A triplet of eighth notes is marked with a '3'.

"Reign'd a King in
"Ce-ra un re, un

The first verse of the song is set to a melody of eighth and sixteenth notes. The piano accompaniment features a treble staff with a series of eighth and sixteenth notes, and a bass staff with a series of eighth and sixteenth notes. The lyrics are: "Thu-le of old Who un-to death was true-heart-ed, re di Thu-lé Che sino a mor-te co-stan-te,".

The second verse of the song is set to a melody of eighth and sixteenth notes. The piano accompaniment features a treble staff with a series of eighth and sixteenth notes, and a bass staff with a series of eighth and sixteenth notes. The lyrics are: "And, for the sake of one de-part-ed, Trea-sur'd up a gob-let of Ca-ra me-mo-ria dell'a-man-te, Serbò un nap-po d'or con". The tempo marking *ritenuto.* (ritardando) is present.

The third verse of the song is set to a melody of eighth and sixteenth notes. The piano accompaniment features a treble staff with a series of eighth and sixteenth notes, and a bass staff with a series of eighth and sixteenth notes. The lyrics are: "gold!" "He was gen-tle in bear-ing, his voice too was so kind. se" Avea mo-di gen-til . . . a quanto mi sem-brò-". The dynamics include *f* (forte) and *pp* (pianissimo).

"This rare cup so ten - der-ly che - rish'd, This rare
 "Nes - sun ben gli fu ca - ro tan - to, nes - sun

cup so ten - der-ly che - rish'd, Aye at his side the King did keep,
 ben gli fu ca - ro tan - to, E quante volte ai più bei di,

rit.

And ev - 'ry time it touch'd his lip : : He wept and thought of her long
 Il fi - do re se ne ser - vi : : Sen - ti bag - nar gli occhi di

p

per - ish'd."
 pian - to!"

f

"O - ver the sea at
 "Quan - do sen - tis - si

p *f* *p*

last came Death! And on his couch, the old king ly - - ing,
pres - so fa - vel, Al nap - po d'or la ma - no ste - - se,

Call'd for the cup when he was dy - ing, Al-most with his lat - est
Il sov - ve - nir di lei lo pre - se, Si - no a mor - te a lei fe -

breath." *Andante.* I knew not what to an - swer, And blush'd like a - ny child!
del." *Io non sa - pe - a che dir, ed ar - ros - sù al - lor! -*

f pp

"Once more with the old and true de - vo - tion, Once more
tempo primo. "Po - scia in o - nor del - la sua da - ma, po - scia

with the old and true de - vo - tion, The king would have his cup of gold . .
in o - nor del - la sua da - ma, L'ul - ti - ma vol - ta bev - ve il re.

rit.

Più lento.

Then with his hand in Death growing cold, He flung the gob-let in the o - -
Il nappo allor gli ca - de al piè L'alma va al ciel che a se lo chia - -

p

- cean."
 - ma!"

'Tis but to no - ble birth belongs so brave a mien, And so ten - der with -
I gran si - gno - ri sol han quell' altero andar, E il par-lar lu-sin -

f

pp *f*

- al!
 - ghier!
Moderato.

dolce. *cresc.* *dim.* *p*

No
 Or

Andante.

more, an i - dle dream! Dear Val-en - tine! May Hea-ven
via, non ci pen - siam! Buon Val-en - tin! se il ciel m'a -

f

Andantino.

bless thee and bring thee home a - gain! . . . I am left here so lone - ly.
- scol - ta, an - cor ti ve - drò! . . . Ma son quà so - la, so - la!

dim. *p*

Love-ly flow'rs,—no doubt laid there by Sie-bel, Poor faithful
Questi fior— Son di Sie - bel al cer-to! Com'è gen -

tempo primo.

boy!
tù!

But what is this? And by
Che veg-go là? Onde

p *cresc.* *f*

whom can the casket have been left?
quel ric-co scrigno può venir?

I don't like to touch,
Non l'o - so toc-car,

Tho' the key is laid be -
Ma chi sa! La chiave è

pp

side . . it.
là, mi par!

What is with - in?
Lo deg - gio a - prir?

Will it o - pen?
la man tre - ma!

Why
per -

not? To o - pen it and take just a peep will harm no one!
- chè? A - prendo - lo non fo al - cun ma - le, mi pa - re!

O Heav'n!
O ciel!

cresc. *f*

what bril-liant gems— 'Tis ma-gic in their glare de-ceives my eyes, . . Can they be
 quan-ti gio-iel!— E un so-gno in-can-ta-tor e men-ti-tor— . . Op-pur son

f

re-al? O ne-ver in my sleep did I dream of aught so love-ly!
 de-sta? Non vi-di in vi-ta mi-a ric-chèz-zà e-gual a que-sta!

f *p* *cresc.*

Allegro non troppo.

f *dim.* *p*

If I dar'd, if I dar'd on-ly once just to
 Non v'è al-cun; co-me far!— Pos-so al-men at-tac-

pp

try on these ear-rings so splen-did! Ah! and here by a
 -car Questi be-glì o-rec-chi-ni! Ah! V'è quì bell'e

cresc. *f*

. . . past compare, these jew - els bright to wear! Ah! the joy . . . past compare, these
 no po - ter il vi - so suo ve - der. Ah! mi pos - so guardar, mi

leggero.

jew - els bright to wear. Was I e - ver mai - den
 pos - so ri - mi - rar— Di, sei tu?— Mar - ghe -

cresc.

low - ly, Is it I? come, re - ply! come, re - ply!
 ri - ta! Di, sei tu? Dim - mi sù! dim - mi sù!

p cresc.

Mir - ror, mir - ror, tell me tru - ly. No, no, this is not
 dim - mi, dim - mi, di sù pre - sto! No! no! non sei più

dim. p dolce.

I! no, Sure - ly en - chant - ment is o'er me!
 tu!— no! no, non è più il tuo sem - bian - te,

High - born mai - den I must be, High - born
 E la fi - - - già d'un re! E la

p

mai - - den I must be, This is not I,
fi - - - glia d'un re! Non sei più tu,

cresc.

This is not I, : : : But a no - ble, and King shall pay
Non sei più tu, : : : E la fi - glia d'un re, che o - gnun

f

ho - mage be - fore me! Ah! if it might on - ly be,
dee sa - lu - ta - re. Ah! s'e - gli quì fos - se

dim. p

Ah! could he my beauty see, Now as a roy - al la - dy He would indeed a -
per co - sì ve - der - mi, Co - me una da - mi - gel - la, Mi tro - ve - reb - be

pp a tempo.

dore me! Ah! ah! as now a roy - al
bel - la! Ah! ah! Co - me una da - mi -

cresc. f

la - dy perchance he would a - dore me! As now a roy - al la - dy perchance he would a -
 - gel - la, mi tro - ve - reb - be bel - la! Co - me una dami - gel - la, mi tro - ve - reb - be

dim. *p*

dore . . . me!
 bel - - la!

tempo.

col canto. *cresc.*

f *dim.* *p*

Here are more, rea-dy to a - dorn me! Let us see this
 Pro - se - gua - mo l'a - dor - na - men - to, Vo' provare an -

p

poco più lento.

neck - lace, and brace - let, and oh! A string of pearls! -
 - cor, se mi stan lo smani - gliò ed il mo - nù!

tremolo.

MARGHERITA.

Ah! : It feels like a weight Laid on my arm to op-press me.
Ciel! : *E* co-me una man, che sul brac-cio mi po-sa.

cre -

Ah! : Ah! : Ah! :
ah! : *ah!* : *ah!* :

scen do f dim.

ah! The joy . . past compare these jew - els bright to wear! Ah! the joy . .
Io ri - do in poter me stes - sa qui ve - der! *ah!* *Io ri . .*

pp leggiero.

. . . past compare these jew - els bright to wear! Was I ev - er
do in po-ter me stes - sa qui ve - der! *Non sei tu? . .*

cres.

mai - den low - ly, Is it I? come re - ply! come re - ply!
 Mar - ghe - ri - ta, Non sei tu? dim - mi sù, dim - mi sù,

p *cresc.*

Mir-ror, mir-ror, tell me tru - ly? Ah! if it might on-ly be, Ah! could he my
 dim-mi, dim-mi, di sù pre - sto! Ah! s'e - gli qui fos - se Per co - sì ve -

dim. *p*

beauty see, Now as a roy-al la - dy He would in-deed a-dore me,
 der - mi, Co - me u-na da-mi-gel - la, Mi tro-ve-reb-be bel - la!
rit. *tempo.*

pp

Ah! . . . Ah! As now a roy-al la-dy perchance he would a -
 ah! . . . Come una da-mi-gel-la, mi tro-ve-reb-be

cresc. *f*

- dore me, As now a roy-al la-dy perchance he would a - dore . . . me!
 bel - la! Come una da-mi - gel-la, mi tro-ve-reb-be bel - la!

p *p*

Mar - ga - ri - ta, this is not I, Some en - chant-ment is
 Mar - ghe - ri - ta, Non sei più tu, Non è più il tuo sem -

cre *scen* *do.*

o'er : : me. No! I am roy - al and King : :
 - bian : : te. No! È la fi - glia d'un re! : :

f *f*

tr tr tr
 : : : shall do ho-mage be - fore : : : : : me!
 Che ognun dee sa - lu - ta : : : : : re.

ff

Allegretto vivo.

PIANO.

MARTA.

Saints a - bove, ho - ly an - gels! How charmingly you look, my own darling! Where did you your jew - els
 Giu - sto ciel! che veg - g'i - o! co - me sem - bra - te bel - la, che avvenne? Chi vi diè que - sti gio -

MARGHERITA.

MARTA.

gain? A - las! they're not mine, I just found them by chance. No! no! no! Yon - der jew - els are
 - iel? Ahimè! per er - ro - re, re - ca - ti li han quà. No, no, no, quei gio - iel son per

tempo moderato.

yours, Not meant for a - ny o - ther,
 voi, mia bel - la da - mi - gel - la

Yes,
 Sì, tr

a

un

3

gift . . from some no - ble Who humbly ad - mires; My poor old man would gladly have given me such, if he
 do - - no quest'è d'un a - mante Si - gnor— Avea lo sposo mio men ge - ne - ro - so il

could,
cor!

Am I speaking to
Di-te in gra-zia Si-

could.
cor!

Am I speaking to
Di-te in gra-zia Si-

MEFISTOFELE.

Ma - dam Schwerlein?
gno - ra Schwerlein?

That's my name, Sir.
Chi mi chiama?

The fault is yours if I am bold, you look so
Per-do-no, se co-sì mi vengo a pre-sen-

kind.
tar.

(Just see how the jewels have paved the way for all.) I have news for your
(*Ve-de-te se ben sono ac-col-ti i vo-stri don.*) *Sie-te Mar-ta Schwer-*

You have news!
Si - gnor, si.

It af - flicts me thus to grieve you! 'Tis
La no - ti - zia che vi por - to, Non

news that comes al- ways too soon, Know that your tender hus- band Is dead, and sends you his bless -
 è tal da far - vi pia - cer. Il vostro ca-ro spo - so è mor-to, e vi sa-lu - -
 tr

MARTA. MARGHERITA. MEFISTOFELE.

- ing. Ah! great Heav'n! What is this? Nought!
 - ta! Giu-sto ciel! Che mai fu! Bah!

f *pp*

MARTA.

O . . distressing news! O grief beyond ex -
 O . . ca-la-mi - tà! O nuova impre-
p *pp*

MARGHERITA.

Ah! my heart, how it trem- bles With joy that's past re-press - ing.
 Sento il cor che mi bat - te or ch'egliè a me vi-ci - no!...
 - pressing!
 - du-ta!

FAUST.

What joy to meet her eyes, half nervous, half ca-ress - - - ing.
 La feb-bre del de - sir sparisce a lei vi - ci - - - no!...

MEFISTOFELE.

Know that your tender husband is dead . . and sends his blessing.
 Il vo - stro amato sposo è mor - - to, e vi sa-lu-ta!

f

Allegretto

MARTA.

My husband has sent no-thing more?
E non vi diè nul-la per me?

p

cresc.

tr

MEFISTOFELE.

No. Bless - ings are cheap, . . . And lest you die of grief Seek for a -
 No. *Pu - nir lo dob - biam . . . in que - sto tes-so di, in questo*

p

FAUST.

- no - ther, rich-er, And with heart more ten - der! Why take off what suits you so
di, Tro-var con - vien chi gli suc - ce - da. Per-chè mai to-gliete i gio-

pp

pp.

MARGHERITA.

You can see they're too splendid for me, A queen . . . might proper-ly wear them!
I gio - iel-li non so-no per me; la-sciar, . . . la - sciar li deg - gio.

well?

iel? . . .

MEFISTOFELE.

Hap - py will be the man, you choose to be your next, . . I trust he will be
Chi lie - to non sa - ria di dare a voi l'a - nel, . . l'a - nel dell'i - me -

f *f* *f*

MARTA.

You sigh, For why?
Ah bah! Vi par?

wor - thy, I sigh because of my mis - for - tunes.
ne - o! Ahi - mè! la sor - te fu cru - de - le.

dim.

Moderato assai.

p *cresc.*

FAUST.

MARGHERITA.

Take my arm a lit - tle while, I
V'appoggiate al brac - cio mio. Ven

MEFISTOFELE.

pray, I pray you excuse me. My arm!
pre - go, v'allonta - na - te. Son qua.

10 10

MARTA.

MEFISTOFELE.

(How sweet a smile!)
(Bel ca-va-lier!)(This good neighbour hopes to steal me, this good neighb'r hopes to steal me!
(La vi - cina è un po' ma-tu-ra, La vi-ci-na è un po' ma-tu - ra.

MARGHERITA.

Pray you, sir, ex - cuse me,
Ven pre - go e scon - giu - ro!Pray : : : you, sir, : : : ex -
Ven : : : pre : : : go e scon -

MARTA.

Pray you do not leave me,
Che bel - la fi - gu - ra!Pray you do not leave me!
Che bel-la fi - gu - ra!

FAUST.

Pray you to for - give me,
Al - ma dol - ce e pu - ra!Pray you to for -
Al - ma dol - ce eYes, she hopes to steal me,
El - la è già ma - tu - ra,Yes, she hopes to steal me, Yes, to
Ella è già ma - tu - ra, è ma -

cresc.

: cuse : : : me!
gu : : : ro!Pray you do not leave me!
Che bel - la fi - gu - ra!give : : : me!
pu : : : ra!steal : : : me!)
tu : : : ra!)

Allegretto.

MARTA.

MEFISTOFELE.

MARTA.

But there's no-thing in-deed more dole-ful in na-ture
Ma più tar - di, al - lor! — è co - sa ben tri - sta

than an old, old un-mar-ried crea- - ture!
D'in - vec - chier Co - me un e - go - i - sta,

poor . . un - mar-ried crea - ture!
co - me un e - go - i - sta! —

cresc. dim. f

MEFISTOFELE.

Such a crea-ture, all a - lone, Such a crea-ture, all a - lone,
Tre - mai sol pen - san - do - lo, Tre - mai sol pen - san - do - lo,

tr

MARTA.

I vow has of - ten made me shi : : : ver.
Ma pur, ma pur che deg - gio fa : : : re.

You may es - Perchè co -

pp

- cape the chance for e - ver, And should be - fore you turn to
 sì, co - sì tar - da - re? Mio bel sì - gnor, con - vien pen -

stone, You may es - cape the chance for e - ver, You may es - cape, . . . And should, be -
 sar. Perché co - sì, co - sì tar - da - re, Convien pen - sar . . . mio bel sì -

cresc. *dim.*

- fore you turn to stone. You may es - cape,
 - gnor, con - vien pen - sar. Pen - sa-te a ciò!

MEFISTOFELE.

May I es-cape,
 Ci pen-se - rò!

May I es-
 Ci pen-se -

Moderato. **FAUST.**

You may es - cape!
 pen - sa - te a ciò!

But why are you lone - ly?
 E che! sem-pre so - la!

- cape, may I es - cape?
 - rò, ci pen - se - rò!

Moderato.

MARGHERITA.

My mo - ther is gone, . . . At the war is my
Al cam - po è il fra - tel, . . . La ma-dre per -

bro - ther, One dear lit - tle sis - ter I had; But, lit - tle
de - i; Poi la sven - tu - ra col - pi, La so - rel -

dar - ling, she, too, is dead! The an - gel! the an - gel
li - na, el - la mo - ri. — Mo - ri - a! mo - ri - a!

lov'd me, and lov'd me on - ly! I wait - ed on her night and day, . . . I . . .
Ca - ra so - rel - la mi - a! E - ra il mio dol - ce pen - sier, — E . . .

. . . wait - ed on her night and day. How I work'd for her, O, so dear - ly! But
ra il mio dol - ce pen - sier. Quan - te cure ahimè! quan - te pe - ne! Quan -

those to whom we cling most near - ly, Are first to be call'd a - way, Yes, those to
 - do di lor l'al-me son pie - ne, La mor-te le to - glie al-lor, Quando di

whom we cling most near - ly Are the first to be call'd a - way.
 lor l'al-me son pie - ne, La mor-te a noi le to - glie al-lor.

dim. *pp* *colla voce.* *Un poco più mosso.*

Sure as came the dawn of morn - ing So came her call . . . and I must go! Since she could
 Non ap-pe-na gli occhi apri - a Io fa-vel-lar . . . dove-a con lei! E-ra l'a -

pp *cresc.*

speak she call'd me "mo - ther!" O my bird! nev-er for an - o - ther, One half so
 - mor di Mar-ghe - ri - ta! Per ve - der la mia so - rel - li - na, saprei quag -

dim.

FAUST.

tru - ly shall I care. If an - o - ther so like an an - gel, So . .
 giù tut - to sof - frir. Ah! se il ciel con un suo sor - ri - so, L'a -

per-fect, so like thee could be, She was an an-gel! an an-gel! sis-ter to
 ves-se fat-ta e-gua-le a te, E-ra sì ca-ra, sì ca-ra! Sì, pa-ri a

MARGHERITA.

You laugh at me!
A-du-la-tor!

MARTA.

Sir, you do not hear,
Che sta-te a pen-sar,

Sir, you do not hear,
Che sta-te a pen-sar!

FAUST.

thee!
 te!

No,
 No, : : :

MEFISTOFELE.

Do not be se-vere,
Perchè so-spet-tar,

poco a poco.

MARTA.

You laugh at me,
A-du-la-tor!

You flat-ter but to grieve
Di me voi vi bur-la

me! . .
 te! . .

FAUST.

no, : : :
 no, : : :

do not leave me!
Io t'am-mi-ro!

me! . .
 ro! . .

Do not be severe, The time is near when I must leave
Perchè m'accusar se debbo in viaggio ri-tor-na

you!
 re! . .

cresc. dim.

MARGHERITA.

Ah! my Lord I
Non vi cre-do

fear
no!—

Words like yours to hear.
Non vi cre-do no!

MARTA.

Sir, you do not hear,
Non vo-le-te udir...

Sir, you do not hear,
Non vo-le-te udir...

Wherefore should you fear,
Deh! re-sta con me,

Wherefore should you fear?
Deh! re-sta con me,

Do not be se - vere,
Per - chè so-spet - tar!

Do not be se - vere,
Per - chè so-spet - tar!

While they mur - - mur near me, I must lis - ten, a - las, and hear you, I
Non i - sta - - te a ri - der, A bur - lar, a bur-lar vi s'a - te, Non

or that sneer, . . . that sneer . . . Is put on to grieve me,
Oh di me, . . . di me . . . A bur-lar vi s'a - te

Heav'n, . . . Heav'n now strike me down if I should de - ceive you,
Dio, . . . Dio in-con-trar què me fè un an-gio - let - to

If I go and tra - vel, does it fol - low that I de - ceive you,
Se do-vrò, ah! - mè! . . . se do - vrò tor-nar in vi - ag - gio!

pray you to leave me, Leave me, on - ly leave me.
ho da re - star, . . . Non debbo ascol - tar . . .

You go like an - o - ther, Yes, go like an - o - ther,
Mi sta - te ad u - dir, . . . Non gio - va par - tir, . . .

For why should you fear . . me, . . . Say for why should ye fear me? Wherefore
Per - chè pa - ven - tar, ahi - mè! . . . pa - ven - tar d'a - scol - tar; . . . Il cor

I go and I tra - - vel, How does that de - ceive?
E va - no at - te - star, at - te - star Che bra - mo re - star,

dim. molto

fp Yes, I must not hear them, should they yet de - ceive me, I
Ma tut - tor v'a - scol - to, Ma tut - tor v'a - scol - to, ahi -

pp Af - ter hav - ing spo - ken, Af - ter hav - ing spo - ken,
Non gio - va il par - ti - re, Non gio - va par - ti - re,

fear me; O tell me, wherefore fear me? O tell me, for
par - la, - A - scol - ta, Il cor par - la, - A - scol - ta, Per -

pp Do not be se - vere, Do not be se - vere.
Se so - lo v'a - scol - to, Se so - lo v'a - scol - to.

cresc

must : : : : : should they
mè! : : : : : *Si,* *che*

leaving one a - lone Why should you begone? Why should you be -
Non gio - va par - tir, Non gio - va il par - tir, Non giova il par -

why should you fear tell me why should you
chè pa - ven - tar d'a - scol - tar; Il cor

If I tra - vel on, If I tra - vel on,
E va - no at - te - star Che bra - mo re - star,

f

yet, should they yet de - ceive me!
far? E tut - tor v'a - scol to!

gone? to leave me!
ti - re, par - ti - re!

fear me, why fear me?
par - la, a - scol ta!

say! does that de - ceive you?
se so - lo v'a - scol - to!

MARGHERITA.

I pray you go, — Then night comes
Convien par - tir S'oscura il

pp

Più mosso. FAUST. MARGHERITA FAUST.

on! Dear An - gel! Say no more! Ah! unkind one
ciel! Mia ca - ra! Ah! non più! Ah! crudele!

MEFISTOFELE.

will you go? Ere the scene become too
vuoi far - gir!— La fac - cen - da sì fa

MARTA.

(Now be most ci - vil!)
(Ma co - me fu - re?)

mov - ing, 'Twere best to ily!
se - ria Con-vien par - tir!

Methinks— why he is gone! My lord . .
Ebben! Egh spari... Sì - gnor! . .

MEFISTOFELE.

Yes,
Sì...

my dear lord
Mio si - gnor!
 MEFISTOFELE.

So let her run, ouf!
Vien-mi a tro - var! Ouff!

Yon - der jol - ly old
Que - sta vec - chia spie -

ma - tron was long - ing, yes, long - ing, up - on my word, to wed the De - - -
ta - ta, A - vreb - be vo - lu - to Sposar - si an - cor con Sa - ta - nas - - -

MARTA.

Pray, my Lord! Pray, my
Mio si - gnor! *Mio si -*

FAUST.

Mar - ga - ri - ta! Mar - ga - ri - ta!
Mar - ghe - ri - ta! Mar - ghe - ri - ta!

- vil! How ab - surd!
 - so! Ser - vi - tor!

pp

MEFISTOFELE.

lord! How ab - surd!
gnor! Ser - vi - tor!

SCENA.

MEFISTOFELE.

VOICE.

It was high time—
E tempo al - fin!

See, 'neath the balm - y
Pro - tet - ti dal - y la

PIANO.

Andante

p

Andante.

lin - den,
- not - te,

Our two lov - ers to - geth - er are ap - proach - ing,
Fa - vel - lan - do d'amor, tornar co - lo - ro, -

'Tis
sta -

pp

well!
- ben. -

Bet - ter leave them a - lone,
Non bi - so - gna tur - bar

With the flow'rs and the moon! . . .
un col - lo - quio d'a - mor! . . .

cresc.

Adagio.

p *pp*

O night draw round a - bout them thy
 Not - - - te, sten - - - di su lor l'om - bra

cur - - - tain, Let naught wa - ken sus -
 tu - - - a, A - mor, . . . chiu - di lor

pp *p*

- pic - - - ion Or mis - giv - - - ing a -
 co - - - ri al ri - mor - - - so im - por -

- rouse, . . . Ye flow'rs, with your o - dour so
 - tun, . . . E voi fior d'o - lez - zo sot -

sweet aid the en - tranc - ing charm and her sen - ses be -
 - til, tut - ti vi fac - cia a - prir la mia man - ma - le -

- wil - der, Let her be - lieve her - self dream - ing in
 - det - ta, Pui non tur - ba - te il cor di Mar - ghe -

Hea - ven.
 - ri - ta.

cresc. . . . *dimin.* . . .

Andante. MARGHERITA. FAUST.

VOICE.

The hour is late! Farewell!— O never leave me
Tar-di si fa. Addio! Ah! ti scongiuro, in -

PIANO.

pp *cresc.*

now, I pray! Why not en-joy
van, in - van, La - scia, la mia

this some mo-ments lon-ger? Let me gaze, . .
strin - ger la tua ma - no, Dammi an-cor, . .

pp

let me gaze on the vi-sion be-fore me, Let me gaze on the
dammi an-cor con-tem-plar il tuo vi-so, Dammi an-cor con-tem -

vi - sion be - fore me, While from yon
 plar . . . il tuo vi - . . . so, Al pal - yon
 ti

e - ther blue . . . Look how the star of eve, . . . Bright and ten - der lin - gers
 do chiar-or . . . Che vien da - gli astri d'or, . . . e . . . po-sa unlie - ve

o'er me To love, . . . to love thy beau - ty too!
 ve - lo Sul vol - to, sul vol-to tuo si bel.

MARGHERITA.
 O what rap - ture! like a spell Does the eye - ning en - chant me!
 O si - len - zio! o mi - ster! i - nef - fa - bil mi - ste - ro!

pp

With a ra - diance mys - te - ri - ous it en - chants . . . me!
 vo - lut - ta - de dol - cis - si - ma! o mi - ste - . . . ro!

It spreads a lan-guid charm — I feel with-out a - larm, .
Ebbrez - za i - gnota a me! . . A - scol - to, e colmo ho il cor . .

With me-lo-dy en-wind me, en-wind me, And all my heart sub -
O - do una voce ar - ca - na Che can - tu, che can - tu nel mio

due! Let me now try my
cor! Lasciate un po', ven

pp

FAUST. MARGHERITA.
 for - tune, — What is this? On - ly a
pre - go, Per che far? Con - sul - to un

play, Let me, let me but
fior, Un sol, un so - lo

FAUST.

MARGHERITA.

try? What is it? what is now her fan - cy? He
fior. *Che co - sa di - ci si som - mes - so* Ei

loves me! Yet he loves me not, He loves me not, He
m'a - ma! *ei non m'ama, no, ei m'a - ma! no, Ei*

loves me not! he loves me! Ah! 'tis no tale be -
m'ama! no, ei m'a - ma! Si, credi a que - sto

cresc. *animato* *poco* *a* *poco.*

- tray - ing; The flow'r has told thee true, Re - peat the words a - new
fior, Il fio - re dell' a - mor, E - gli ti di - ce al cor,

That Nature's he - rald brings thee. "He loves thee!"
Quel che il tuo cor de - si a. Ei t'a - ma!

In that spell . de - fy what Fate can do . In
Non sai tu . . com' è fe - li - ce a - mar ? A .

di - mi - nu - en - do.

love no mor - tal pow'r Faith - ful
mar ! por - tar in cor un ar -

pp

heart from heart can se - - ver,
dor o - gnor fer - ven te !

What - - e'er the weal or woe, We'll
In - - neb - bri - ar - si an - cor d'a -

cresc.

faith - - - - ful be - for e - - ver!
mor e - ter - na men te !

mf

Adagio. *p* *pp*

E-ver true! *Sempre a-mar!* E-ver faith-ful! *sem-pre, sem-pre!*

E-ver true! *Sempre a-mar!* E-ver faith-ful! *sem-pre, sem-pre!*

Adagio. *p*

FAUST.

O ten-der moon, . . . O star-ry Heav'n, Si-lent a-bove . . . thee, Where the
 Not-te d'a-mor, . . . tut-ta splen-dor, Be-gli-a-stri d'o-ro O ce-

p

an-gels are en-thron'd. Hear, as I swear how dear-ly do I love thee.
 - le-ste vo-lut-tà! U-dir-si dir: t'a-mo, t'a-mo, t'a-do-ro.

MARGHERITA.

Yet once a-gain, . . . be-lov-ed one, Let me hear thee; It is bui
 Ti vo-glio a-mar. . . i-do-la-trar! Par-la an-co-ra! Io tua su-

pp

life to be near thee, thine own, and thine a-lone!
 - rò, sì, t'a-do-ro, Per te vo-gl'io mo-rir! . . .

dim.

MARGHERITA.

Speak, love!
Par - la,

let me hear thee!
parla an - co - ra!

Ah! my be -
Ah! sì, t'a -

ppp

rit.

- lo - ved! I am thine own! I am thine own, and thine a - lone.
do - ro, Per te vo - gl'io morir, per te vogl'io mo - rir!

Allegro agitato.

Ah! be - gone!
Ah! va via!

Ah! be -
Ah! va

FAUST.

Mar - ga - ri - ta!
Mar - ghe - ri - ta!

Mar - ga - ri - ta!
Mar - ghe - ri - ta!

Allegro agitato.

f p

f p

gone!
via!

Do I fal - ter?
io va - cil - lo!

Ah! be-gone!
Ah! pie-tà!

Unkind
cru-de -

one!
le!

To bid me thus
Al - lon - ta - nar -

to be-gone!
mi da te!

Un -
cru -

cre - scen - do.

f

Ah! be-gone! ah! be-gone! ah! be-gone! Ah!—
 Ah! pie-tà! ah! pie-tà! ah! pie-tà! Ah!—

- kind one! To bid me thus to be-gone!
 - de-le! Al-lon-ta-nar - mi da-te!

MARGHERITA.

: : : I dare not hear, Ah! how I fal-ter, I faint with
 pie-tà! va via, sì, va via pre-sto... va via, io

pp

ter-ror Ah! pi-ty me! Pi-ty and spare the heart of Marga-
 tre-mo, ahimè! pie-tà! Il cor non frange-re di Marghe-

- ri-ta, Pi-ty and spare the heart of Mar-ga-ri-ta, Be-gone! I
 - ri-ta, Il cor non fran-ge-re di Mar-ghe-ri-ta! Pie-tà! io

cre

trem - ble, I faint with fear! . . . In pi - ty spare the heart of Mar - ga -
 tre - mo, ahimè! pie - tà! . . . Non fran - ge - re il cor di Mar - ghe -

- scen - do. dim. pp

FAUST

ri - ta. O dear one, let me re - main and
 ri - ta. Vuoi tu, vuoi tu ch'io t'ab - ban -

cheer thee, Nor drive me hence with brow, with brow se - vere. . . Mar - ga -
 do - ni, Non ve - di il mio do - lor! il mio do - lor! . . . Mar - ghe -

ri - ta! Mar - ga - ri - ta! I im - plore! the one I love, the on - ly
 ri - ta! Mar - ghe - ri - ta! tu mi spez - zi, tu mi spez - zi il

cresc. dim.

MARGHERITA.

If in - deed you love me,
 Se a voi son ca - ra,

one! . . . I im - plore thee! Mar - ga -
 cor! . . . per pie - tà! Mar - ghe -

By that ten-der vow that we have sworn, by that se-cret
Pel . . . vostro a - mor, per que-sto cor Che trop - po par
 - ri - ta!
 - ri - ta!

torn from me, I entreat you on - - ly in mer-cy to . . be-gone! A-dieu, A -
la - va, Ce - de - te al mio pre - - go, vel chiedo per . pie - tà! Ad-dio! ad -
 Thou seest, ah
Tu vuoi, ah -
col canto. cresc. f dim. pp

- dieu, let me en-treat you, be-gone! I trem-ble, I faint with
dio! si, va via pre-sto, va via, io tre-mo, pie-tà! pie -
 me, how I en-treat thee, Let me re-main, let me re-
mè, che t'ab-ban-do - ni, Ahì qual do - lor! ahì qual do -

fear! Pi - ty and spare the heart of Mar - ga - ri - ta! Pi - ty and
tà! Il cor non fran - ge - re di Mar - ghe - ri - ta! Il cor non
 main, If in-deed thou dost love me,
lor! Tu mi spez - zi il cor! . .

spare the heart of Mar-ga - ri - ta, Be-gone! I fal-ter! I faint with
fran-ge - re di Marghe - ri - ta! Va via, io tre - mo, ah-mè! pie -

If in-deed thou dost love me, Mar - ga - ri - ta! Mar - ga -
Tu mi spez - zi il cor! . Mar - ghe - ri - ta! Mar - ghe -

cre - - scen - - do

fear! : : : In pi - ty spare the heart of Mar-ga - ri -
tà! : : : Non fran-ge - re il cor di Mar-ghe - ri

- ri - ta! Let me, let me here
ri ta! Tu mi spez - zi il

f dim. pp

- ta! Be-gone! I pray, be-gone! I pray you! Be -
ta! Va via, va via, ah-mè! io tre - mo, va

stay, Here let me stay, Mar - ga - ri - ta,
cor! Ah! qual do - lor! Mar - ghe - ri - ta!

cre - - scen - - do. f

- gone, in mer - cy, go!
via, va via, pie - tà!

Oh! woe is me!
oh mio do - lor!

rit. dim.

rit.

FAUST.

O fair . . . and ten-der child! An - gel so ho - ly, thou shalt con -
 Di - vi - na pu - ri - tà! Ca - sta inno - cen - za. La cui po -

Andante espress.

- trol me; Shalt curb my will, my pas-sion wild, I o - bey; But at
 - ten - za Vin - ce - a la mia vo - lon - tà! Va - do sì! ma do -

MARGHERITA.

morn— Yes, at morn, ve - ry ear - ly, At morn, . . . all
 - man! Sì, do - man all' au - ro - ra, do - man, . . . o -

più mosso.

day.
 gnor!
 FAUST

One word at part - ing! The one, one word of Heav'n to say— Thou
 Ah! dim-mian-co - ra, dim-mi che m'a - mi an-cor, an - cor che

lov'st me!
m'a - - mi!

MARGHERITA.

I love thee!
Ad - di - o!

FAUST.

Were it al - rea - dy morn! . . .
Fe - li - ci - tà del ciel! . . .

Ah! a -
ah! fug -

way.
giam!

Thou hast o - ver -
Ci a - scol - ta - vi

MEFISTOFELE.

Why, you dreamer—
Che bel mat - to!

Allegro.

ff

MEFISTOFELE. #

heard? Well, I have.
tu? Co - me no?

Your part - ing, with its
Veg - gio il biso - gno è in

Moderato.

pp

mo - dest word, Go back, and . . . teach your for - ward
ver, dot - tor, Di ri - pi - gliar la vo - stra

FAUST. 3 MERISTOFELE. 3 3 3
scho - - - lar! Let me pass! No! no! you must stay and hear once a -
scuo - - - la! Va vi - a! Eb - ben, sta - te qui, re - sta - te ad u -

f *pp*

3 3 3 3 3
- gain The mes - sage of love she sends to the plan - ets, You dream - er!
dir, Che co - sa di - rà a - gli a - stri del cie - lo, dot - to - re!

Larghetto. Be - hold now!
Ve - de - te!

pp

MARGHERITA.
There she o - pens the win - dow. He
a - pre la sua fi - ne - stra. Ei

poco cresc. *dim.* *pp dolcissimo.*

loves me! He loves me! . . . Repeat it a -
m'a - ma! ei m'a - ma! . . . Turbato è il mio

gain, . . . O bird that call - est,
cor! L'angel - lo can - ta,

cre
 soft wind that fall - est, When the light dies af - ter the
mor-mo-ra il ven - to, E tutt' i suon del - la na -

scen . . . *do.* *ff*
 sun - set, Bear a part in the strain; . . . He loves me, . .
tu - ra Mi ri - pe - to - no in - siem: Ei t'a - ma! . .

cresc. *dim.*

pp
 He loves me, Ah! . . . our world is so
ei t'a - ma! Ah! . . . E dol - ce la

pp

glo - rious! . . . As glo - rious in love . . . as the
vi - ta, . . . Il cie - lo s'a - pri, . . . son ra -

dim.

hea - vens, . . . All is balm - y,
pi - ta, . . . son . . . ra - pi - ta,

Full of the ve - ry breath of Love! See how the boughs em - brace as they
è ques - ta l'e - sta - si d'a - mor, Tut - to d'a - mo - re si ri - con -

mur - mur! At morn! at morn! . . .
- si - glia, Do - man, do - man,

cre - scen -

Ah! speed thou night a - way, He will re - turn! come!
ah! a tor - nar tat - fret - ta o mio te - sor! si!

dim. cresc. molto

come! : : : ah!
 vien! : : : ah!
 FAUST. MEFISTO.

Mar - ga - ri - ta! There! Ha! ha! ha! ha! ha!
 Mar - ghe - ri - ta!!! Hein! . . .

f

dim.

dim. *p*

pp

8va bassa

FINE DELL' ATTO TERZO

INTERMEZZO E RECITATIVO.

Andante.

PIANO.

The musical score is written for piano in G major (one sharp) and common time (C). It is marked 'Andante' and 'PIANO.' with a forte 'f' dynamic. The score consists of seven systems of two staves each. The right hand plays a melody with triplets and other rhythmic figures, while the left hand provides harmonic support with chords and moving lines. Dynamics include 'f' and 'dim.'. The score concludes with a double bar line and a repeat sign.

Adagio. MARGHERITA.

At last they have gone by! I, like them, have been mer-ry, long a -
Es - se non son più là, io ri-de - va con lo-ro, Or non

pp *cresc.* *pp*

Allegretto vivo. CORO. Soprani.

- go; While to-day - Thy lord will love and ride a - way,
più, or non più! Il gio - vi - ne stra - nier fug - gè,

pp stacc.

Too far to find. Ha! ha! ha! ha! ha! ha! ha! ha! ha!
nè tornò più! Ah! ah! ah! ah! ah! ah! ah! ah!

f

No. 12

SCENA.

MARGHERITA.

Moderato. RECIT.

VOICE.

They mock in my face! ah! how cru-el!
Na-sco-se eran là, le cru-de-li!

I too have censured with all my
Io non tro-va-va al-lor ol-

PIANO.

bit - ter-ness, And have mock'd the frail-ties of the o - thers, And to - day, . . . when my
 - trag - gio, per pu - nir L'er-ror dell' al - tre don - ne, Or non tro - - vo pie -

own sin might meet with some pi - ty, I pray to them for mer - cy in vain!
 - tà per l'er-ror ch'io com - mi - si. Sul ca-po mi - o l'on - ta piom - bò!—

Yet, in - deed, Hea-ven knows, Al-tho' I am not stain - less, 'Twas
Ahi! ma pur Dio lo sa— io non mi re - si in - fa - me, Ma

Allegro agitato.

by no pas - sion shame - less, But Love, ten - der Love, led me a - stray;
so - lo per a - mo - re, Col - pe - vo - le fu - i per a - mor!

pp

SIEBEL.

cre - scen - do *f*

Mar - ga -
Marghe -

MARGHERITA. SIEBEL. MARGHERITA.

- ri - ta! Sie - bel! A - gain in tears, Ah, me! you on - ly do not ask my
- ri - ta! Sie - bel! Pian - gete an - cor! Ah! - mè! sol voi non sie - te a me cru -

SIEBEL.

shame. Tho' I am but a boy, I am a man in spi - rit, And sure - ly will a -
del. So - no un fanciullo an - cor, Ma pur d'un uomo ho il co - re, E vi ven - di - che.

f

MARGHERITA. SIEBEL.

- venge all the wrong he has done, Yes! He shall die! But who? What
- rò, pu - ni - rò il se - dut - tor, L'uc - ci - de - rò! Chì mai? Il

MARGHERITA. SIEBEL.

need that I should name him, The fiend! The shameless fiend! Ah! spare his name! Spare him!
per - fi - do, l'ingra - to che vi la - sciò co - sì! No! per pie - tà! Ma che?

Andante. MARGHERITA RECIT.

Do you love him still? I do, . . . I do. But, donotspeakof
l'a-me-re-ste anco-ra? An - cor! . . . an - cor! Ma, non parliam di

that, let us speak of thy-self, my good Sie - bel, my grat-i-tude to thee!
lui; del-la vo - stra ami-stà, Mio buon Sie - bel, io gra-ta a voi sa - rò.

May Heav'n re - ward thee, friend, For all thine aid to me, . . .
V'as - si - sta Id - di - o, mer - cè vi ren-da il cie - lo,

Those who by right of vir - tue now dis - dain me Give me but lit - tle
 I cru - di che m'ol - trag - gia - no, non pon - no Chiu - der le por - te a

p

pain . . . While I have pow'r to pray! I go before the Cross My re -
 me . . . del tem - pio del Si - gnor! V'an - drò pel fi - glio mio, e per

pent - an ceto lay. . . .
 lui a pre - gar!

dim. pp *cre*

*ped. ** *ped. **

scen - do.

*ped. ** *ped. **

p *pp*

No. 13.

CORO.

Tempo di marcia.

PIANO. *pp*

The first system of musical notation for 'No. 13. CORO.' is in 6/8 time, marked 'Tempo di marcia.' It features a piano accompaniment (PIANO) in the left hand and a vocal line in the right hand. The piano part begins with a *pp* (pianissimo) dynamic. The vocal line consists of a series of eighth and sixteenth notes, some beamed together, creating a rhythmic melody.

pp

The second system of musical notation continues the piece. The piano accompaniment in the left hand features a *pp* (pianissimo) dynamic. The vocal line in the right hand continues with a similar rhythmic pattern, including some rests and beamed notes.

The third system of musical notation shows the continuation of the piano accompaniment and vocal line. The piano part maintains a steady rhythm with chords and single notes, while the vocal line follows a melodic path with various note values.

p *mf*

The fourth system of musical notation introduces dynamic changes. The piano accompaniment in the left hand is marked *p* (piano), and the vocal line in the right hand is marked *mf* (mezzo-forte). The piano part includes some moving lines, while the vocal line continues its melodic development.

The fifth system of musical notation continues the piece. The piano accompaniment in the left hand features a steady rhythm with chords, and the vocal line in the right hand continues with a melodic line.

The sixth system of musical notation is the final system on the page. It shows the concluding phrases of both the piano accompaniment and the vocal line. The piano part ends with a final chord, and the vocal line concludes with a few final notes.

First system of musical notation for piano accompaniment. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. The right hand continues the melodic line. The left hand has a constant eighth-note accompaniment. The lyrics "cre - - - - -" are written above the right hand. The key signature remains two flats.

Third system of musical notation. The right hand continues the melodic line. The left hand has a constant eighth-note accompaniment. The lyrics "scen - - - - - do - - - - - molto" are written above the right hand. The key signature remains two flats.

Fourth system of musical notation. The right hand continues the melodic line. The left hand has a constant eighth-note accompaniment. The dynamic marking *f* (forte) appears above the right hand. The key signature remains two flats.

Fifth system of musical notation. The right hand continues the melodic line. The left hand has a constant eighth-note accompaniment. The dynamic marking *ff* (fortissimo) appears above the right hand. The key signature remains two flats.

Sixth system of musical notation. The right hand continues the melodic line. The left hand has a constant eighth-note accompaniment. The key signature remains two flats.

Coro.

Tenori 1mi.

Fold the flag, my bro - thers! Fold the flag, my bro - thers! Lay by the
De - po - niam il bran - do, De - po - niam il bran - do, Nel pa - trio

Tenori 2di.

Fold the flag, my bro - thers! Fold the flag, my bro - thers! Lay by the
De - po - niam il bran - do, De - po - niam il bran - do, Nel pa - trio

Bassi.

Fold the flag, my bro - thers! Fold the flag, my bro - thers! Lay by the
De - po - niam il bran - do, De - po - niam il bran - do, Nel pa - trio

spear, We come . . . from the bat-tle once more, . . . Our pale, pray - ing
fo - co - lar . . . ri - tor - nia - mo al - fin; . . . Le ma - dri la - gri -
p *espress.* *p* *espress.*

spear, We come . . . from the bat-tle once more, . . . Our pale, pray - ing
fo - co - lar . . . ri - tor - nia - mo al - fin; . . . Le ma - dri la - gri -
p *espress.* *p* *espress.*

spear, We come . . . from the bat-tle once more, . . . Our pale, pray - ing
fo - co - lar . . . ri - tor - nia - mo al - fin; . . . Le ma - dri la - gri -
p

mo - thers, And wives and sis - ters dear, . . . Our loss need not de - plore.
- man - do Non più i fi - gliuo - li lor . . . sta - ran - no ad a - spet - tar,

mo - thers, And wives and sis - ters dear, . . . Our loss need not de - plore.
- man - do Non più i fi - gliuo - li lor . . . sta - ran - no ad a - spet - tar,

mo - thers, And wives and sis - ters dear, . . . Our loss need not de - plore.
- man - do Non più i fi - gliuo - li lor . . . sta - ran - no ad a - spet - tar,

f *p* *f* *p* *f*

Furl ban-ner, my bro - thers! Our pale, pray - ing mo - thers, And
 De - po-niam il bran - do, Le ma - dri la - gri - man - do, Non

Furl ban-ner, my bro - thers! Our pale, pray - ing mo - thers, And
 De - po-niam il bran - do, Le ma - dri la - gri - man - do, Non

Furl ban-ner, my bro - thers! Our pale, pray - ing mo - thers, And
 De - po-niam il bran - do, Le ma - dri la - gri - man - do, Non

f *p* *f* *p* *f*

wives and sis - ters dear, Our loss need not de - plore, Our wives and sis - ters
 più i fi-gliuo-li lor sta-ran-no ad a - spet - tar, Non più i fi-gliuo-li

wives and sis - ters dear, Our loss need not de - plore, Our wives and sis - ters
 più i fi-gliuo-li lor sta-ran-no ad a - spet - tar, Non più i fi-gliuo-li

wives and sis - ters dear, Our loss need not de - plore, Our wives and sis - ters
 più i fi-gliuo-li lor sta-ran-no ad a - spet - tar, Non più i fi-gliuo-li

f

dim. *p*

dear, Our loss need not de - plore! . . .
 lor sta-ran-no ad a - spet - tar, . . .

dim. *p*

dear, Our loss need not de - plore! . . .
 lor sta-ran-no ad a - spet - tar, . . .

dim. *p*

dear, Our loss need not de - plore! . . .
 lor sta-ran-no ad a - spet - tar, . . .

dim. *p*

f

Fold the flag, my bro - thers!
De - po-niam il bran - do,

f

Fold the flag, my
De - po-niam il

Fold the flag, my bro - thers!
De - po-niam il bran - do,

f

Fold the flag, my
De - po-niam il

VALENTIN. RECIT.

Ah! by Mars, is that
Ah! sei tu! Sie - bel

bro - - thers!
bran - - do!

bro - - thers!
bran - - do!

bro - - thers!
bran - - do!

f

SIEBEL. *Allegro moderato.*

Yes, 'tis I, but—
Sì, è ver, ma— *tempo.*

Siebel? Come here boy! Come, be not shy!
mio! Vien pre-sto, qui sul mio cor!

p *p* *f*

RECIT. VALENTIN

And Mar-ga-ri-ta?
E Mar-ghe-ri-ta?

SIEBEL. *Tempo moderato.*

VALENTIN.

I think in the church there!
E for-se al-la chie-sa!

Pray-ing, I know full
Sì, . . . pre-ga Dio per

Animato.

well, Pray-ing to Heav'n for me! Gen-tle girl, . .
me, Sì, . . . pre-ga Dio per me. La gen-til! . .

Fan-cy how she will
Come at-ten-ta-sa-

lend a rea-dy rapt at-ten-tion,
rà, quan-do m'u-drà nar-ra-re,

To the tale . . I have to
Quan-to in guer-ra o-prai fi-

cresc.

f

tell!
nor.

f Allegro.

rit.

Yes! 'tis a joy for men vic - to - rious . . . To the lads by the fire-light
Si, fa pia-cer nel-la fa-mi - - glia, . . . Di nar-rar al fan-ciul, che

pp

Yes! 'tis a joy for men vic - to - rious . . . To the lads by the fire-light
Si, fa pia-cer nel-la fa-mi - - glia, . . . Di nar-rar al fan-ciul, che

pp

Yes! 'tis a joy for men vic - to - rious . . . To the lads by the fire-light
Si, fa pia-cer nel-la fa-mi - - glia, . . . Di nar-rar al fan-ciul, che

pp

tempo.

trembling in our arms . . . To our wives and to our chil - dren, To
del suo padre è al-ter, . . . Al - la spo - sa ed al - la fi - - glia, L'im-

f *p* *3*

trembling in our arms . . . To our wives and to our chil - dren, To
del suo padre è al-ter, . . . Al - la spo - sa ed al - la fi - - glia, L'im-

f *p* *3*

trembling in our arms . . . To our wives and to our chil - dren, To
del suo padre è al-ter, . . . Al - la spo - sa ed al - la fi - - glia, L'im-

f *p* *3* *stacc.* *3*

talk . . . of war's a - larms! . . . its bat - tles, to talk . . . of war's a-larms!
pre - se del guer-rier, . . . l'im-pre - se, l'im-pre - - se del guer-rier.

12
8

talk . . . of war's a - larms! . . . its bat - tles, to talk . . . of war's a-larms!
pre - se del guer-rier, . . . l'im-pre - se, l'im-pre - - se del guer-rier.

12
8

talk . . . of war's a - larms! . . . its bat - tles, to talk . . . of war's a-larms!
pre - se del guer-rier, . . . l'im-pre - se, l'im-pre - - se del guer-rier.

12
8

Tempo marziale

PIANO. *ff*

8va.....

CORO.
f **Tenori.**

Glo - ry and love to the men of old, . . . Their sons may
Oh Glo - ria cin-ta d'al-lor, d'al-lor . . . Non hai ri -

f **Bassi.**

Glo - ry and love to the men of old, . . . Their sons may
Oh Glo - ria cin-ta d'al-lor, d'al-lor . . . Non hai ri -

co-py their vir-tues bold; . . . Cour - - age in heart and a sword in hand, . . . Both
- va-le nel no - stro cor, . . . Di - - spie - ga l'a-le sul vin - ci-tor, . . . Ac -

co-py their vir-tues bold; . . . Cour - - age in heart and a sword in hand, . . . Both
- va-le nel no - stro cor, . . . Di - - spie - ga l'a-le sul vin - ci-tor, . . . Ac -

rea - dy to fight and rea - dy to die for Fa - - ther - land! . .
 cen - di nei cor, Ac - cen - di nei cor no - vel - - lo va - lor . . .

rea - dy to fight and rea - dy to die for Fa - - ther - land! . .
 cen - di nei cor, Ac - cen - di nei cor no - vel - - lo va - lor . . .

Who needs bid - ding to dare . . . by a trum - pet blown? . .
 Per te, pa - tria a - do - ra . . . ta, Mor - te sfi - diam, . . .

Who needs bid - ding to dare . . . by a trum - pet blown? . .
 Per te, pa - tria a - do - ra . . . ta, Mor - te sfi - diam, . . .

p

cresc.
 Who lacks pi - ty to spare . . . when the field is won? . .
 Per te, pa - tria a - do - ra . . . ta, Mor - te sfi - diam, . . .

cresc.
 Who lacks pi - ty to spare . . . when the field is won? . .
 Per te, pa - tria a - do - ra . . . ta, Mor - te sfi - diam, . . .

cresc.

f
 Who would fly from a foe . . . if a - lone, or last? . . And
 Sei tu che gui - di in cam - po il no - stro ac - ciar, . . Per

f
 Who would fly from a foe . . . if a - lone, or last? . . And
 Sei tu che gui - di in cam - po il no - stro ac - ciar, . . Per

f

boast he was true, as cow-ard might do when pe - ril is past?
 te noi pu-gniam, per te noi pu-gniam, Per te tri-on-fiam.

boast he was true, as cow-ard might do when pe - ril is past?
 te noi pu-gniam, per te noi pu-gniam, Per te tri-on-fiam.

dim.

pp Glo - ry and love to the men of old! . . . Their sons may
 Oh glo - ria cin-ta d'al-lor, d'al-lor, . . . Non hai ri -

pp *cresc.*

Glo - ry and love to the men of old! . . . Their sons may
 Oh glo - ria cin-ta d'al-lor, d'al-lor, . . . Non hai ri -

pp *cresc.*

co - py their vir - tues bold; . . . Cour - age in
 va - le Nel no - stro cor, . . . Di - spie - ga

co - py their vir - tues bold; . . . Cour - age in
 va - le Nel no - stro cor, . . . Di - spie - ga

molto heart and a sword in hand, . . . All rea - dy to fight for Fa - ther - land. . .
 l'a - le Sul vin - ci - tor, . . . Ac - cen - di nei cor No - vel - lo va - lor. . .

ff

heart and a sword in hand, . . . All rea - dy to fight for Fa - ther - land. . .
 l'a - le Sul vin - ci - tor, . . . Ac - cen - di nei cor No - vel - lo va - lor. . .

molto *ff*

Now to home a - gain we come, the long and fie - ry strife of bat - tle
 Ver la ma - gion or ci affret - tiam Ci a - spet - tan là, fatta è la

Now to home a - gain we come, the long and fie - ry strife of bat - tle
 Ver la ma - gion or ci affret - tiam Ci a - spet - tan là, fatta è la

o - ver; . . . Rest is plea - sant af - - - ter toil as
 pa - ce! . . . Non . . . più indu - giam, . . . a che tar -

o - ver; . . . Rest plea - sant af - - - ter toil be -
 pa - ce! . . . Non . . . più indu - giam, . . . a che tar -

hard as ours be - neath a strang - er sun.
 - dar! Ver la ma - gion or ci af - fret - tiam,

- neath a strang - er sun, Be - neath a wild and strang - er
 - dar! or ci af - fret - tiam, Ver la ma - gion or ci af - fret -

cre - - - scen - - - do

Many a maid - en fair is wait - ing
 O gnu - no qui ci abbrac - ce -

sun. The maid - en fair is wait - ing
 tiam O - gnu - no qui ci abbrac - ce -

p

here to greet her tru-ant sol-dier lo-ver, . . . And many a heart . . . will fail, and
 - rà, A-mor c'invita, a-mor ci a-spet - ta, . . . E più d'un cor . . . pal-pi - te -
Bassi 1mi.

here to greet her tru-ant sol-dier lo-ver, . . . And many a heart . . . will fail, and
 - rà, A-mor c'invita, a-mor ci a-spet - ta, . . . E più d'un cor . . . pal-pi - te -
Bassi 2di.

here to greet her tru-ant sol-dier lo-ver, . . . And many a heart . . . will fail, and
 - rà, A-mor c'invita, a-mor ci a-spet - ta, . . . E più d'un cor . . . pal-pi - te -

brow . . . grow pale to hear, . . . To hear the tale of cru-el pe-ril he has
 rà, . . . pal-pi - te - rà, . . . Il no-stro dir, il no-stro dir stan-do ad u -

brow . . . grow pale to hear, . . . To hear the tale of cru-el pe-ril he has
 - rà, . . . pal-pi - te - rà, . . . Il no-stro dir, il no-stro dir stan-do ad u -

brow grow pale . . . to hear, to hear . . . the tale of cru-el pe-ril he has
 - rà, pal-pi - - te - rà, pal-pi - - te - rà, il no-stro dir stan-do ad u -

dim.

cresc.

p *cre* - - - *scen*
 run, . . . And ma - ny a heart . . . and many a
 - dir, . . . A - mor ci a - spet - ta, . . . E più d'un

run, . . . And ma - ny a heart . . . and many a
 - dir, . . . A - mor ci a - spet - ta, . . . E più d'un

run, . . . And ma - ny a heart, a heart will fail, and many a
 - dir, A - mor ci a - spet - ta, E più d'un cor pal-pi - te -

cre - - - *scen*

do. *f* *dim.*

heart will fail, and brow grow pale to hear the tale of pe - ril he has
 cor pal - pi - te - rà, pal - pi - te - rà Il no - stro dir stan-do ad u -

f *dim.*

heart will fail, and brow grow pale to hear the tale of pe - ril he has
 cor pal - pi - te - rà, pal - pi - te - rà Il no - stro dir stan-do ad u -

f *dim.*

heart will fail, and brow grow pale to hear the tale of pe - ril he has
 - rà, pal - pi - te - rà, pal - pi - te - rà Il no - stro dir stan-do ad u -

p *cresc. molto.*

run. : : : We are at home, : : : we are at
 dir. : : : Or ci af - fret - tiam A che tar -

p *Unis.*

run. : : : We are at home, : : : we are at
 dir. : : : Or ci af - fret - tiam A che tar -

p *cresc. molto.*

home, We are at home, we are at home!
 - dar! Or ci af - fret - tiam, A che tar - dar! : : :

home, We are at home, we are at home!
 - dar! Or ci af - fret - tiam, A che tar - dar! : : :

ff

Glo - ry and love to the men of old ; . . Their sons may
 Oh glo - ria cin-ta d'al-lor, d'al-lor, . . Non hai ri -

ff

Glo - ry and love to the men of old ; . . Their sons may
 Oh glo - ria cin-ta d'al-lor, d'al-lor, . . Non hai ri -

co-py their vir - tues bold ! . . Cour - age in heart, and a sword in hand, . . All
 - va-le Nel no - stro cor ! . . Di - spie - ga l'a-le Sul vin - ci - tor, . . No -

co-py their vir - tues bold ! . . Cour - age in heart, and a sword in hand, . . All
 - va-le Nel no - stro cor ! . . Di - spie - ga l'a-le Sul vin - ci - tor, . . No -

rea-dy to fight for Fa - - ther - land, or rea-dy to
 - vel-lo va - lor Ac - cen - di nei cor ! No - vel-lo va -

rea-dy to fight for Fa - - ther - land, or rea-dy to fight, or rea-dy to
 - vel-lo va - lor Ac - cen - di nei cor ! No - vel-lo va - lor, No - vel-lo va -

die . . . for Fa - - ther - land, or rea-dy to
 lor . . . Ac - cen - di nei cor! No - vel - lo va -

die . . . for Fa - - ther - land, or rea-dy to die, or rea-dy to
 lor . . . Ac - cen - di nei cor! No - vel - lo va - lor, No - vel - lo va -

die, . . . or rea-dy to die . . . for Fa - - ther -
 lor, . . . No - vel - lo va - lor . . . Ac - cen - di nei

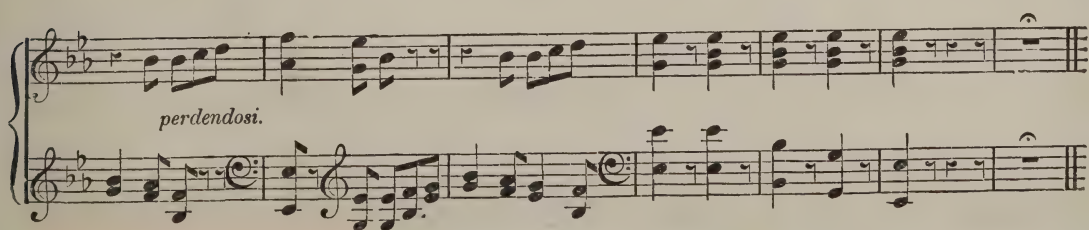
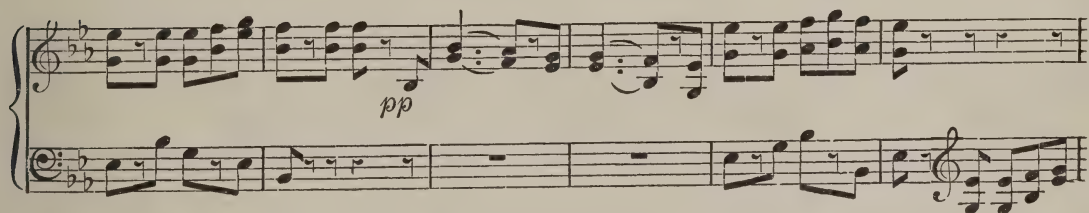
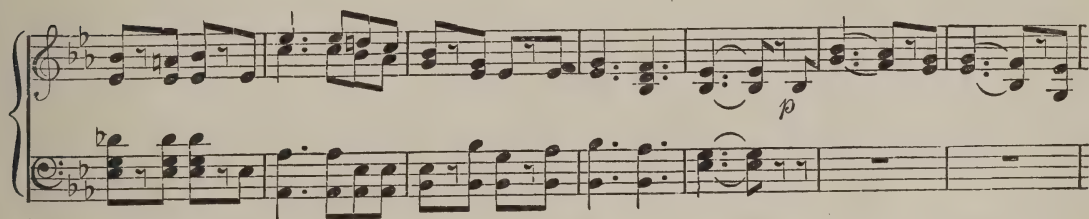
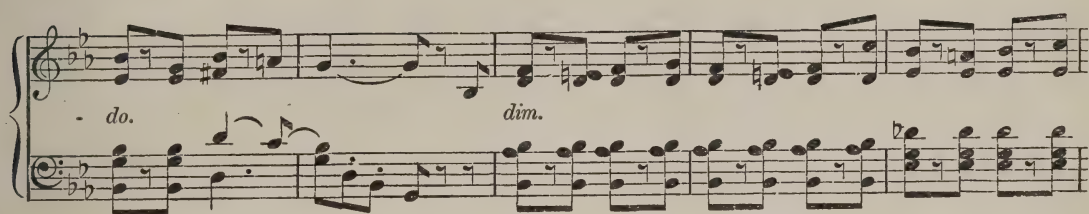
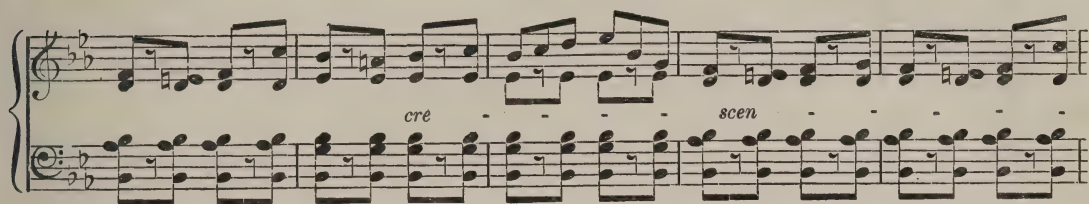
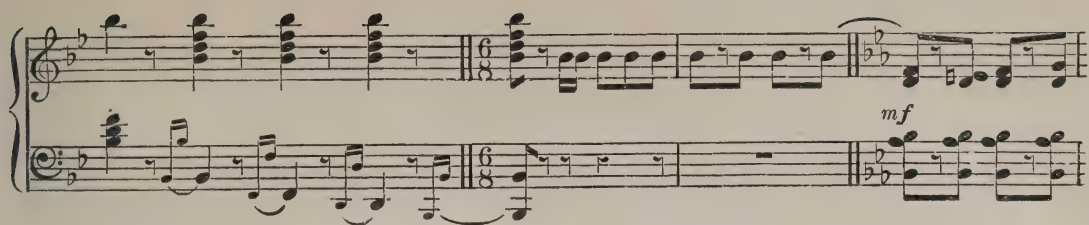
die, . . . or rea-dy to die . . . for Fa - - ther -
 lor, . . . No - vel - lo va - lor . . . Ac - cen - di nei

rit.

land.
 cor! . . .

land.
 cor! . . .

a tempo



RECITATIVO.

VOICE. **VALENTIN.**

Sie - bel! Let us en - ter
 Sie - bel! nel mio tet - to an -

PIANO.

RECIT. SIEBEL.

now, Come in and join us in the wel - come home! No! wait a-while!
 - diam, Col nappo in man fa - vel - le - re - moun po'! No! non en-trar!

Allegro. RECIT. VALENTIN.

Why wait? You're hid - ing some-thing from me!
 Per - chè?... Tu vol - gi al - tro - ve il guar - do;

Why hes - i - tate to speak . . . Sie - bel— Tell me the worst!
 lo fig - gi, mu-to, al suol— . . . Sie - bel— che avven-ne, di!

fp **cresc.**

SIEBEL.

No! no!
Eb-ben!

I
no, cannot tell!
nol po-trei,

One
T'ar -

VALENTIN.

Thou canst not tell me!
Che vuoi tu di - re?

mo - ment,
re - sta,

Be not rash,
ab - bi cor,

Va - len - tine,
Va - len - tin.

You must for -
Per - do - na a

Let me pass!
Che vuoi dir?

Let me pass!
che vuoi dir?

give!
lei!

O Heav'n! in thy great mer - cy be -
mio Dio, mio Dio, t'im - plo - ro, Mio

friend . . . an err - ing child.
Dio, . . . lu sal - va tu! . . .

PIANO.

MEFISTOFELE.

Why lin-ger here, my Mas-ter? You'll find her in the
Per-chè tardate an-co-ra? en-tra-te me-co

FAUST.

house! Be still, thou fiend! Too much have I brought here al-ready, of sor-row and
là! Ta-cer vuoi tu! Mi duol di do-ver por-tar qui la ver-go-gna e il do-

Moderato. MEFISTOFELE.

sin! Then, for why... come a-gain, Af-ter once hav-ing left her? I know of
lor. Ri-ve-der-la a che val do-po a-ver-la la-scia-ta? Il no-stro a-

beau - ties as fresh, and far more kind - ly And wait - ing but for
 spet - to sa - ria più grato al - tro - - ve, Al sab - ba - to n'an -

FAUST. MEFISTOFELE.
 you! Mar - ga - ri - ta! I see that I may talk in vain, Since, like a
 - diam! Mar - ghe - ri - ta! Or - mai l'av - vi - so mio non val con - tro la

f *p* *cresc.*

fool you love her. But to un - close yon - der door We must
 vo - stra vo - g'ia! - Ma per non re - star al - la

dim. *p* *p*

move her. Just lis - ten while I sing her a fan - ci - ful strain!
 so - g'ia, La vo - ce mia do - vrà per voi far - sì a - scol - tar.

Allegretto. *f*

Three measures of piano accompaniment with triplets.

Un poco più lento.

MEFISTOFELE.

Ca - ta - ri - na, while you sham a - sleep, You con - trive to hear, . .
Tu, che fai l'ad - dor - men - ta - ta, Per - chè chiu - di il cor? . .

you con - trive to hear, Thro' the lat - tice shy - ly peep and see your love is
Per - chè chiu - di il cor? Ca - te - ri - na i - do - la - tra - ta, Per - chè chiu - di il

near, see your love is near! . . To his mistress dear, while creep - ing. . .
cor, a co - tan - to a - mor! . . Ma l'a - mi - co fa - vo - ri - to, . .

To his mis - tress dear, while creep - ing, . . Thus sang her cav - a -
Ma l'a - ni - co fa - vo - ri - to, . . Ri - ce - ver non

tr tr tr
riten.

f tempo. *p*

- lier!
val. Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

f *pp* *p*

'Ere the tell-tale moon had ri - sen, A bird of night thus did sing— Lock ..
Se non t'ha pria messo a! di - to, L'a - nel - lo nu - zial, Se ..

cresc.

. . . thy heart like a - ny pri - son, Till thou se - cur - est a wed-ding ring.
. non t'ha pria messo al di - to, L'a - nel nu - zia - le, l'a - nel nu - zial.

f

f

stacc.

Ca - ta - ri - na is so cru - el, Such a
Ca - te - ri - na es - ser cru - de - le, tan -

cru - el miss, . . . too . . cru - el miss, To a mor - tal bend - ing
 to cru - del, . . . non . . vuol, non vuol, Da ne - gar al suo fe -

low - ly, not to grant a kiss, just a par - don kiss : : :
 del, Un so - lo bacio, un so - lo, al suo fe - del : : :

dim.

Sang the pe - ni - tent so slow - ly, . . . Sang the pe - ni - tent so
 Ma l'a - mi - co fa - vo - ri - to, . . . Ma l'a - mi - co fa - vo -

slow - ly, . . . That nought could be a - miss! Ha! ha! ha!
 ri - to . . . Ri - ce - ver non val. Ah! ah! ah!

riten. *f a tempo*

p

ha! ha! ha! ha! ha! ha! ha!
ah! ah! ah! ah! ah! ah! ah!

Mer - ry wed - ding bells are
Se non t'ha pria messo al

pp *p*

wi - scr, And good ad - vice they . . bring, . . Bar . .
di - to L'a - nel - lo nu - zial, . . Dei . .

cresc.

. . the door like a - ny mi - ser, Till thou se - cur - est the wed - ding
. . pria do - man - dar, mia ca - ra, L'a - nel nu - zia - le, l'a - nel nu -

ad libitum.
f

ring. Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
zial, Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

f

Presto.
ff

No. 15.

TERZETTO.

Allegro.

PIANO.

VALENTIN. 3

What is your
Che fa - te

MEFISTOFELE.

will with me?
qui, si - gnor?With you,
Per - don!my cap-tain
mio ca-me -

splen - did?
ra - ta,with you?
per - don!Our hum-ble se-re -
Non è di - ret-ta a

VALENTIN.

- nade was not for you in - tend - ed!
voi, la nos-tra se - re - na - ta!At my sis - - - ter, my
Mia so - rel - - - la, l'u -

FAUST.

MEFISTOFELE.

sis - ter You then would jeer. Oh heav'n! . Is there some - thing that
 - dri - a me - gl'io di me. Oh ciel! . . . Per - chè voi vi sde -

tr
pp *tr*

VALENTIN.

bites you? Or, may be, no se - renade de - lights you? Enough of in - - sult! Re -
 - gna - te, La no - stra canzon voi non a - ma - te? Tre - gua all'oltrag - gio, or -

tr *tr* *f tr b*

- ply! : By which of you two shall I be re - qui - ted For name de -
 - mai! : A chi di voi degg' io chie - der ra - gio - ne Del di - so -

f

- fil'd, for lau - rel blight - ed! Which of you two shall be thrust by my
 - nor, che su me ca - de? Chi di voi du - e sve - nar qui do -

MEFISTOFELE.

sword? . . . Will you be mad? . . . Come on, my friend,
vrò? . . . Voi lo vo - le - te! an - diam, dot - tor, . .

FAUST.

VALENTIN.

MEFISTOFELE.

His eye so
A quel - lo

O thou who
Rad - dop - pia o

a chance for you! . . . And such an eye, dark with
andiam, a voi! . . . Di quel - lo sde - gno, in

ff *dim.*

stern and dark with blood, With fa - tal might en - thrals me!
sde - gno, in me si ge - la il mio co - rag - gio!

ru - est right, Thou know'st the voice that calls me, thou
cie - lo, in me la for - za ed il co - rag - gio! Rad -

blood, En - kin - dles, But not ap - pals me! Yes, such an
me ri - do, e del suo co - rag - gio! Di quel - lo

p

His stern eye dark with blood, With fa - tal might en -
A quel - lo sdegno, in me man - car sento il co -

know - est, thou know - est, thou know - est the voice that
dop - pia, Rad - dop pia la for - za ed il co -

eye . . . dark with blood, . . . En - kin - dles, not ap - pals me!
sde - gno, in me ri - do, e del suo co - rag - gio!

thrals me! Is not a bro - ther's ven - geance
rag - gio! Per - chè degg' io sve - na - re

calls me! My sword shall find his heart out -
rag - gio! Nel san - gue suo do - vrò la -

For I smile, Since in his ire I see good
A cheval! Se fu - re ei dee l'a - stre - mo

cre - scen - do.

just if death be-falls me, Is not his ven - geance
l'uom cui fe - ci oltrag gio, Per - chè degg' io sve -

right, if death be-falls me, Let my sword, . . . Let it
var l'infame ol-trag gio, Dio del ciel, . . . Dio del

luck be - falls me! since in his ire, since
suo vi - ag gio, Se far ei dee se

p dim. cre - scen - do.

rit. molto. *tempo.*

just, his ven - geance just if death, if death be - falls . . me!
 nar, degg' io sve - nar l'uo - mo cui feci ol - trag - gio,

find his heart, if death now be - falls . . me!
 ciel, in me rad - doppia il co - rag - gio!

in his ire I see good luck be - falls . . me!
 fur ei dee l'e - stre-mo suo vi - ag - gio!

rit. molto. *tempo.* *ff*

VALENTIN.

Thou
 E

charm! on which to shield my life, . .
 tu, che mi sal - va - sti o - gnor, . .

Frail Mar - ga - ri - ta's pray'rs were spo - ken, I will not
 Tu, che mi die - de Mar - ghe - ri - ta, Non ti vo'

have thee in the strife, . . . I will not have thee in the
più, ti get - to via, . . . Non ti vo' più, ti get - to

cre - scen -

strife, . . . Be - gone, ac-cur - sed to - ken! I will not have thee in the
via, . . . Me - da - glia o - dia - ta! Non ti vo' più, lontan da

do

f

strife! . . . O
me! . . . Rad -
MEFISTOFELE.

That's gal-lant, on my life; that's gal-lant, on . . . my
Tu te ne pen - ti -rai! tu ts ne pen - ti

fp *cresc.* *molto f*

FAUST.

His eye so stern, and dark with blood, With fa - tal might en -
A quel - lo sde - gno, in me si ge - la il mio co -

thou who ru - lest right, Thou know'st the voice that
dop - pia o cie - lo, in me la for - za, ed il co -

life! Yes, such an eye, dark with blood, En - kin - dles, but not ap -
-rai! Di quel - lo sde - gno, in me ri - do, e del suo co -

dim. *p*

- thrals me! His stern eye, dark with blood,
 - rag - gio! A quel - lo, sdegno, in me
 calls me! Thou know - est, thou know - est, thou
 - rag - gio! Rad - dop - pia, rad - dop - pia la
 - pals me! Yes, yon-der eye dark with blood en -
 - rag - gio! Di quel - lo sde - gno, in me ri -

With fa - tal might en - thrals me! Is not a
 man - car sento il co - rag - gio! Per - - chè degg'
 know'st the voice that calls me! My sword shall
 for - zà ed il co - rag - gio! Nel san - gue
 - kin-dles, not appals me! For I smile, since in his
 - do, e del suo co-rag - gio! A che val! Se fa - re ei

bro - ther's ven - geance just, If death be-falls me! Is
 io sve - na - re l'uom cui fe - ci oltrag - gio, Per - -
 find his heart out - right, If death be-falls me; Let my
 suo do - vrò la - var l'in - fa - me oltrag - gio, Dio del
 ire I see good luck be - falls me; Since
 dee l'e - stre - mo suo vi - ag - gio, Se
 - scen - do, f dim. cresc.

rit. molto *tempo.*

not his ven - geance just, his ven - geance just if death, if death be -
 - chè degg' io sve - nar, degg' io sve - nar l'uo - mo cui feci ol -

sword, . . . let it find his heart, if death now be -
 ciel! . . . Dio del ciel! in me rad - dop - pia il co -

in his ire, since in his ire good luck be -
 fu - re ei dee, se far ei dee fe - stre - mo suo vi -

- scen - - do. *rit. molto.* *tempo.*

falls . . me!
 trag - gio?

- falls . . me!
 - rag - gio!

- falls . . me!
 - ag - gio

ff

VALENTIN. *MEFISTOFELE.* *3* *3*

On guard, Sir! Heav'n save the right! Lean a-against me, my
 In guar - dia, e ba - da a te! Sta - te vi - ci - no a

ff *p*

friend! Be not ea-ger to fight, lean on me, He shall have
me, *As-sal-ta-te sol - tan - to, dot-tor,* *mentr'io pa - -*

it!
ro!

MEFISTOFELE.

So, Captain, lie you there! On your last . bed of
Ed ec-co il nostro e - ro - e di - sle - so esan-gue al

glo - ry! We must hur - ry a - way! Come quick - ly!
suo - lo... O - ra fug - gir dobbiam, fug - giam! . .

LA MORTE DI VALENTINO

No. 16.

CORO.

VOICE.

MARTA.
Come this
Per di

CORO. (Soprani.)
Come this
Per di

PIANO.
pp

way, . . . down this street was the noise, . . . and two of them were
quà, . . . per di quà ven-ga o-gnun, . . . sì bat-ton nel-la

way, . . . down this street was the noise, . . . and two of them were
quà, . . . per di quà ven-ga o-gnun, . . . sì bat-ton nel-la

fight - ing. One is there . . . on the ground, . . . O - ver
vi - a! Un di lor . . . cad - de là, . . . Ah! me -

fight - ing. One is there . . . on the ground, . . . O - ver
vi - a! Un di lor . . . cad - de là, . . . Ah! me -

cre - - - - - scen - - - - -

there in the shade!
- schin, ste - so è là.

there in the shade!
- schin, ste - so è là.

do *f* *dim.* *p*

Soprani. p *cresc.*
But he is not yet dead! To raise himself he's try - ing! Come to his
E - gli respira an - cor, *rimuover lo ve - de - ste, Pre - sto avan -*
p *cresc.*

Tenori. p
But he is not yet dead! To raise himself he's try - ing! Come to his
E - gli respira an - cor, *rimuover lo ve - de - ste, Pre - sto avan -*
p *cresc.*

Bassi. p
But he is not yet dead! To raise himself he's try - ing! Come to his
E - gli respira an - cor, *rimuover lo ve - de - ste, Pre - sto avan -*
p *cresc.*

VALENTIN.
Too
Non

aid! Sup - port him, raise his head; To his aid, to his aid, Sup - port him, raise his head.
- ziam, *soc - cor - rer - gli con - vien, Ci accostiam, ci ac - co - stiam, soc - cor - rer - gli con - vien.*

aid! Sup - port him, raise his head; To his aid, to his aid, Sup - port him, raise his head.
- ziam, *soc - cor - rer - gli con - vien, Ci accostiam, ci ac - co - stiam, soc - cor - rer - gli con - vien.*

aid! Sup - port him, raise his head; To his aid, to his aid, Sup - port him, raise his head.
- ziam, *soc - cor - rer - gli con - vien, Ci accostiam, ci ac - co - stiam, soc - cor - rer - gli con - vien.*

cresc. f p un poco riten.

late! too late! There's no need, good friends, to be - wail me! Too of-ten have I
val, non val, per-chè mai far tan - ti la - men - ti, Trop-po vid' io la

tr
sfz

MARGHERITA.
 look'd on Death to be a - fright at last when he is near!
mor-te in vi - so, per te - mer quand' es - sa vie-ne a me. Va-len - tine! Va-len -
dim. pp cresc.
 Va-len - tin! Va-len -

VALENTIN.
 - tine! . . . Mar-ga - ri - ta! well, well! What brings thee here? Be -
 - tin! . . . Mar-ghe - ri - ta! eb - ben che bra-mi tu? va

MARGHERITA.
 Oh Hea - ven!
 O Di - o!

- gone!
 via!

Thy shame hath de - stroy'd me! Her fine se - ducer's sword Hath sent her brother
sfz p
 Io mo - ro per le - i, Stolto dav-ver vol - li sfi - da-re il se - dut -

Andante.

home!
tor! . . .

CORO.

Soprani.

pp

Trait - or's sword!
Se - dut - tor!

Tenori.

Trait - or's sword!
Se - dut - tor!

Bassi.

Trait - or's sword!
Se - dut - tor!

Andante.

MARGHERITA.

Oh - tor - ture cru - ell!
No - vel - do - lo - re!

SIEBEL.

Par - don! Par - don! Pray you have mer - cy!
Gra - zia! gra - zia! gra - zia per es - sa!

Her shame has slain him!
Ei muor per es - sa!

Her shame has slain him!
Ei muor per es - sa!

Her shame has slain him!
Ei muor per es - sa!

judg - ment is come! judg - ment is come!
pu - ni - ta son! pu - ni - ta io son!

Par - don, Par - don. Have pi - - - ty! some..
gra - zia! gra - zia! per lei pie - tà! ...

Her shame : : has sent : : her bro - ther home!..
Ei muor : : di man : : del se - dut - tor! ...

Her shame : : has sent : : her bro - ther home!..
Ei muor : : di man : : del se - dut - tor! ...

Her shame : : has sent : : her bro - ther home!..
Ei muor : : di man : : del se - dut - tor! ...

p

VALENTIN.

At - tend to me, : : Mar - ga - ri - ta! When thy last hour is
Stammi ad u - dir, : : Mar - ghe - ri - ta! Quel che deve ac - ca -

p

come, .. Must thou too as I be rea - dy; Thou canst not then strug - gle or
der, ... ac - ca - de a pun - to fis - so, La mor - te vie - ne quan - do

pray, When the call from on high Bids us to come a-way!
vuol, O-gnun de-ve ob-be-dir al vo-ler di las-sù. . .

cresc.

Live! . . . and re-joice thou in thy guilt
Tu! . . . tu sei già nel-la cat-ti-tà

splen-dour; Let a rich robe thy shapely limbs en-fold! . . . Co-ver with
vi-a, Nè le tue man la-vo-re-ran-no più. . . Ri-ne-ghe-

rings thy hands so soft and ten-der; Laugh at the
-rai, per vi-ver nel di-let-to. *Tutt' i do.*

cre . . . *scen* . . . *do.*

feast, with o-ther har-lots bold! . . .
ver, e tut-te le vir-tù! . . .

dim. . . . *cresc.*

Go! : : : and talk of thy Mo - - ther Who did love thee so
Va! : : : *ti co - vra il ros - so - - re, Il ri - mor - so ti*

dear - ly, go, boast of thy bro - - ther! Live on! grow old; And re -
ro - da, Al-fin l'o-ra suo - na! ri, se Dio ti per -

- mem - ber he curs'd thee, when dy-ing! Let Heaven re - ject thee, Let Heaven re -
- do - na, Sii què ma - le - det - ta! Se Dio ti per - do - na, Se Dio ti per -

- ject : : : thee, and make this earth thy hell! . . .
- do : : : na, Sii ma - le - det - ta què! Soprani. f

Do not curse, where thou
Tenori. f O, ter - ror! o bla -

Do not curse, where thou
Bassi. f O, ter - ror! o bla -

Do not curse, where thou
O, ter - ror! o bla -

f p f dim.

p *cresc.*

li - est, Be - ware how thou de - fi - est In Hea - ven's
sfe - ma! *All* o - ra tua su - pre - ma, *Vuoi* ma - le -

p *cresc.*

li - est, Be - ware how thou de - fi - est In Hea - ven's
sfe - ma! *All* o - ra tua su - pre - ma. *Vuoi* ma - le -

p *cresc.*

li - est, Be - ware how thou de - fi - est In Hea - ven's
sfe - ma! *All* o - ra tua su - pre - ma, *Vuoi* ma - le -

p *f* *dim.* *p* *f*

p *cresc* *p* *cre*

name, : : In Hea - ven's name, Make thy
dir, - : : *vuoi* ma - le - dir, *pen* - sa or -

p *cresc* *p* *cre*

name, : : In Hea - ven's name, Make thy
dir, - : : *vuoi* ma - le - dir, *pen* - sa or -

p *cresc* *p* *cre*

name, : : In Hea - ven's name, Make thy
dir, - : : *vuoi* ma - le - dir, *pen* - sa or -

p *f* *p*

scen - do. *molto* *ff*

peace ere thou di - est! For - give her! if thou
mai a te stes - so, Per - do - na, s'es - ser

scen - do. *molto* *ff*

peace ere thou di - est! For - give her! if thou
mai a te stes - so, Per - do - na, s'es - ser

scen - do. *molto* *ff*

peace ere thou di - est! For - give her! if thou
mai a te stes - so, Per - do - na, s'es - ser

cre *scen* - do. *ff*

would - est . . . thy - self be to : : for - giv'n.
vuoi per - - do - na - to : : dal Ciel! : : : :

would - est . . . thy - self be to : : for - giv'n.
vuoi per - - do - na - to : : dal Ciel! : : : :

would - est . . . thy - self be to : : for - giv'n.
vuoi per - - do - na - to : : dal Ciel! : : : :

dim. p

VALENTIN.

Mar - ga - ri - ta!
Mar - ghe - ri - ta!

let me curse thee!
Ma - le - det - ta!

cresc. f dim.

Thou, thou too, : : : dy - ing must lie! : : : Ah!
Tu mor - ra! tra cen - ci vil, : : : Io

pp pp

Thy hand hath slain me, Like a Sol - dier thus I die!
mo - ro per te . . co - me un sol - da - to muor!

pp

CORO.

Soprani.

p Lento e sotto voce

pp

Heav'n give him rest! and accord her for-give-ness for her
Che il Si-gno-re l'accol-ga pie-to-so nel suo

Tenori.

Heav'n give him rest! and accord her for-give-ness for her
Che il Si-gno-re l'accol-ga pie-to-so nel suo

Bassi.

Heav'n give him rest! and accord her for-give-ness for her
Che il Si-gno-re l'accol-ga pie-to-so nel suo

8va.....

1mo tempo.

sin!
 sen!

sin!
 sen!

sin!
 sen!

Andante.

PIANO.

f *dim.* *pp*

cre - scen

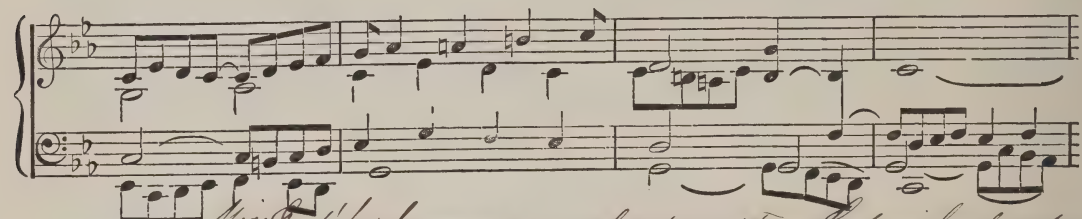
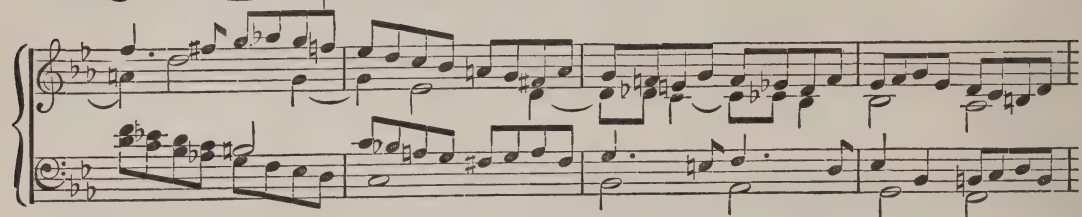
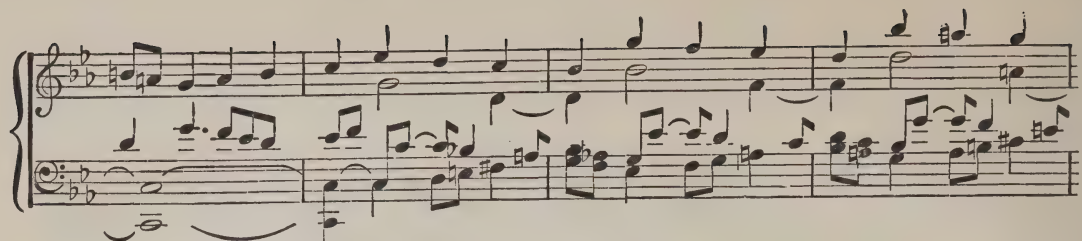
8va bassa.....

do. *f* *cre - scen - do*

8va.....

8va.....

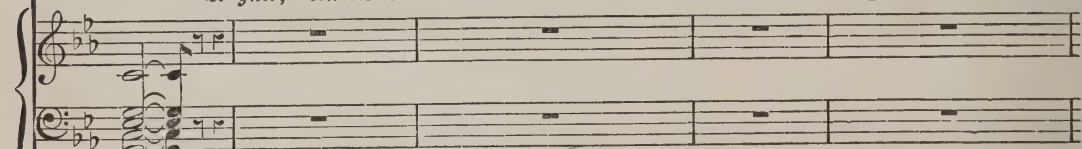
(Organo di dentro.)



MARGHERITA.

Når Gud! her kommer jeg med bøn og barmhjertig bøn! Lad mig knæle ydmygt for

O Thou! who on Thy throne giv'st an ear un-to re-pentance, Here.. at Thy feet let me
Si-gnor, con-ces-so si-a all' u-mil vostr'an-cel-la di.... pro-strar-si all'al-

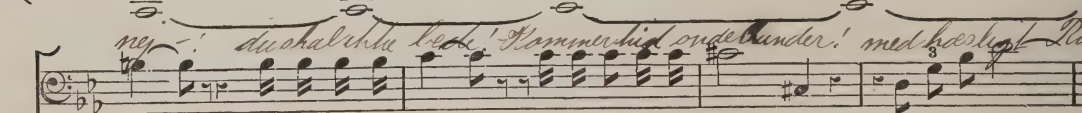
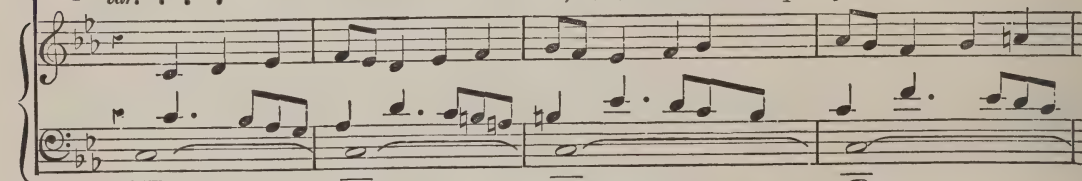


MEFISTOFELE.

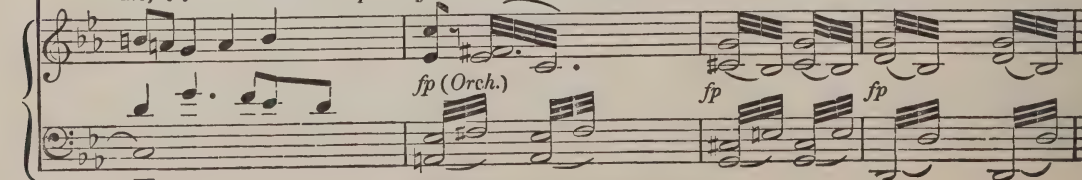
du skalt ikke bede!

pray!
tar. . . .

No! . . . thou shalt pray no more! . .
No, . . . tu non dei pre-gar, . . .



No!.. thou shalt pray no more! Leth know ere she pray-eth, Demons of Ill, . .
No, . . tu non dei pre-gar! At-ter-ri-te-la vo-i, Spir-ti del mal, . .



angst hendis Gæl!

What is in store! ..
ac - cor - ra o - gnun! ..

Handwritten musical score for piano accompaniment. The score is in G major (one sharp) and 2/4 time. It features a series of chords and arpeggios, with dynamic markings *fp*, *f*, and *ff*. There are also some handwritten notes like *6* and *6* above the staff.

CORO di DEMONI. (di dentro.)

Marga

Mar - ga -
Mar - ghe -

Handwritten musical score for piano accompaniment. The score is in G major (one sharp) and 2/4 time. It features a series of chords and arpeggios, with dynamic markings *dim.* and *pp*. There are also some handwritten notes like *6* and *6* above the staff.

MARGHERITA.

Stæ'huo kal der?

Who is call - ing?
Chi mi chia - ma?

Marga

Mar - ga -
Mar - ghe -

Handwritten musical score for piano accompaniment. The score is in G major (one sharp) and 2/4 time. It features a series of chords and arpeggios, with dynamic markings *fp* and *f*. There are also some handwritten notes like *6* and *6* above the staff.

Al þess helver! þyðor

af

I am faint - ing,
Io va - cil - lo!

ah me,
ahimè!

Good
Dio

Handwritten musical score for piano accompaniment. The score is in G major (one sharp) and 2/4 time. It features a series of chords and arpeggios, with dynamic markings *fp* and *f*. There are also some handwritten notes like *6* and *6* above the staff.

Angst! Ho - re Gud! maddige

Lord! : : Lord of Love, : : Has my last
buon! : : Dio da - mor! : : Ve - nu - ta è

scen do.

Gud, er det Sommerdag?

hour, full : : of tor - ture, ar - rived!
già lo : : ra del mio mo - rir!

MEFISTOFELE.

Re - mem - ber days of old when angels came ca - ressing, and taught thee how to
Ram - men - ta i lie - ti di quan - do d'un an - gel l'a - li co - vri - va - no il tuo

(Organo.)

pray! : : Re - mem - ber how thou cam - est to ask a blessing When the dawn was greeting the
cor. : : Ve - ni - vi al tem - pio al - lo - ra per a - do - rar l'a - dio, em - pia non e - ri al -

day! : : How, when thy feet did fall back, thy breath al - so did falt - er as tho' to ask for
- lor, : : Quan - do tu al - za - vi al ciel la ca - sta tua preghie - ra, ven - ia da un pu - ro

aid; . . . Re-collect thou wast then of the rite and of the al - tar
cor, . . . Ed al cie - lo sa - lia sull' a - li del - la fe - de In -

in - - - no-cent, and staid, . . . And now be glad, and
fi - - - no al tuo Si - gnor. . . Non o - di quel cla -

hear thy playmates from be-low call to bid thee to their home!
- mor, l'in-fer-no a se ti chia - ma! L'in-fer-no sua ti vuol! . . .

Worms to wel - come, and fire ev - er - last - ing to warm thee!
E fe - ter - no do - lor, e fe - ter - na sven - tu - ra,
scen do. f dim.

Wait un - til thou shalt come! . . . Ah! what
E fe - ter - no pe - nar! . . . Ciel! che
(Orch.)

MARGHERITA.

fra denne Nøst, som misfylder mig Rabel? Er det en Aand

sound in the gloom Is be-neath me, a-round me? An-gels of wrath,
vo - ce o - do mai, chi mi par - la nell' om - bra? Pie - to - so ciel,

Er Mørkets Rige, som spæder min Død - ?

Is this your sen-tence of cru-el doom? . . .
qual vo - ce cu - pa scen - de su me! . . .

Soprani, Tenori e Bassi. (CORO RELIGIOSO.)
ff (di dentro.)

When the book shall be un - seal - ed, . . .
Quan - do di Dio il di ver - rà, . . .

(Org.) *f* (Orch.)

When the fu - ture be re - veal - ed, . . .
La cro - ce in ciel ri - splen - de - rà, . . .

(Org.) (Orch.)

What shall fal - len, fal - len mor - tals see?
Il mon - do in - ter ro - vi - ne - rà.

(Org.) (Orch.)

MARGHERITA.

Non a qual idea frommetang shauker ingen

And I, the frail - est of the frail Have most need of your for -
Ahi - mè! ahi - mè! . . . il sa - cro can - to è più tre-men-do an -

MEFISTOFELE.

Tröst

give - ness! No! : : not now! let them weep, But thy
ce - ra! No!! : : per te, Dio non ha più per -

sin : : : : is deep, too deep to hope for -
don! : : : : Per te il ciel non ha più

- give - ness! No! : : : : No!
lu - ce! no! : : : : no!

(CORO RELIGIOSO.)

ff
Where shall sin - ner find a hi - ding, : :
Che di - rò al - lo - ra al mio Si - gnor? : :
Più mosso.

(Org.) (Orch.)

In the earth or sea a - bi - ding, : :
O - ve tro - va - re un pro - tet - tor? : :
(Org.) (Orch.)

To es - cape, es - cape E - ter - ni - ty.
Se l'in - no - cen - te è in - cer - to an - cor?

(Org.) (Orch.)

MARGHERITA. denn Lang' forger mich Jammer!
Ah! suf - fo - ca - ted and stunned by the chant - ing, The sound
Ah! sof - fo - ca - ta op - pres - sa to so - no, Nè spi -

pp

angster, hunger mich Qual
press - eth hard round my brow! : : : : Fare -
ra - re non pos - so più. : : : : Ad -

cresc.

MEFISTOFELE.

well! thy friends who love thee!
 dio, not - ti d'a - mor!

And thy guar - dians a - bove thee!
 ad - dio, gior ni d'eb - brez za!

The past is done, the pay - ment
 Per - du - ta sei! dan - na - ta

ff

O God! for barm'dig, o Vindens Tor
 MARGHERITA.
 O Thou! O Thou! who from thy throne dost
 Si - gnor, Si - gnor, ac - co - gli la pre -

now!
 sei!

(CORO RELIGIOSO.) Soprani, Tenori.

O Thou, O
 Si - gnor, Si -

rit.
p (Org e Orch.)

— mer, gød Haab i mit Bøst. End vil mig fra himmelske

hear me, While near - ing my grave . . . Oh let a tear of mer - cy fall
 - ghie - ra d'un mi - se - ro cor, . . . Un rag - gio ven - ga dal - la tua

Thou! on thy throne, who dost hear us That go to the
 - gnor, ac - co - gli la pre - ghie - ra d'un mi - se - ro

Lover, sin sa - le - ge Tröst: Forbarm dig, du Værdige

near me To pi - ty and save! . . . O Thou! on thy throne, who dost
 sfe - ra e cal - mi il do - lor! . . . Ac - co - gli, Si - gnor, la pre - Tenori.

grave, . . . go down to the grave, . . . Let thy for -
 cor, . . . d'un mi - se - ro cor! . . . Un rag - gio

— somer gød Haab, ja gød Haab i mit Bøst. End vil mig fra himmelske

hear me, who dost hear, by the side of my grave . . . Oh let a tear of mer - cy fall
 - ghie - ra, la pre - ghie - ra d'un mi - se - ro cor! . . . Un rag - gio ven - ga dal - la tua
 Soprano.

Let, oh let thy mer - cy be near us, To pi - ty and
 Un rag - gio dal - la tu - a sfe - ra, E cal - mi il do - Tenori.

- give - ness, thy mer - cy be near us, To pi - ty and
 ven - ga dal - la tu - a sfe - ra, E cal - mi il do -

Lo - ver, and let my fra himmelhe Lanza sin sa life

near me, Oh let a tear of mer - cy fall near me, To aid . . . and to
sfe - ra, Un raggio ven - ga dal - la tua sfe - ra, E cal . . . mi il do -

save us! Thy mer - cy be near, aid!
lor, do - lor il do - lor, do

save us! Thy mer - cy be near, aid!
lor, do - lor, il do - lor, do

cre - - - - - scen - - - do

f

Fad - !

MEFISTOFELE.

save!
lor!

Mar - - - - - ga -
Mar - - - - - ghe -
Oppure. Scia - - - - - gu -

save!
lor!

save!
lor!

f

ri - - - - - ta!
ri - - - - - ta!
ra - - - - - ta!

'Tis for e ver!
Sei dan - na ta!

MARGHERITA.

Ah! :.
for bandit var Ah! :.

Thou art ac - cursed! :.
dan - na - ta sei! :.

fff (Org.)

dim. *p*

pp

FINE DELL' ATTO QUARTO.

INTERMEZZO E RECITATIVO.

Moderato maestoso.

PIANO.

The musical score is written for piano and consists of six systems. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked *Moderato maestoso*. The score begins with a piano (p) dynamic and a forte (ff) dynamic. The first system shows a piano introduction with chords and moving lines. The second system continues with a piano (p) dynamic and a trill (tr.) marking. The third system includes a trill (tr.) marking. The fourth system includes a trill (tr.) marking. The fifth system includes a trill (tr.) marking and a diminuendo (dim.) marking. The sixth system includes a piano (p) dynamic and a trill (tr.) marking. The score is written for piano and features various musical notations including notes, rests, and dynamic markings.

First system of musical notation. The treble staff contains a melodic line with a crescendo marking (*cresc.*) and a decrescendo marking (*dim.*). The bass staff contains a rhythmic accompaniment of chords.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a piano marking (*p*) and a decrescendo marking (*dim.*).

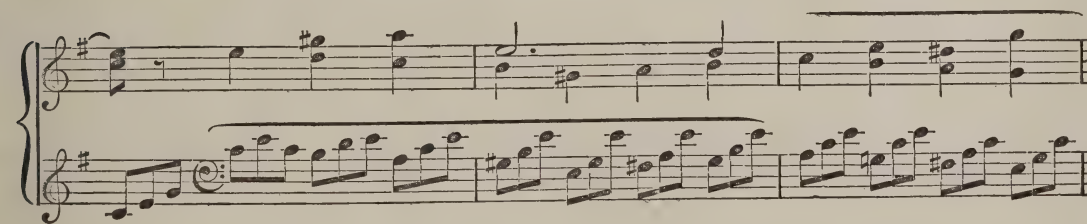
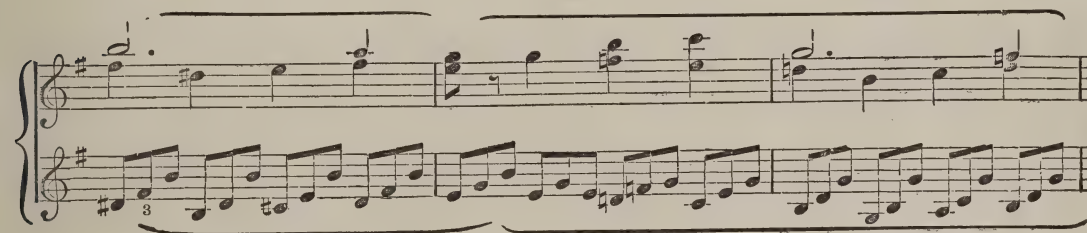
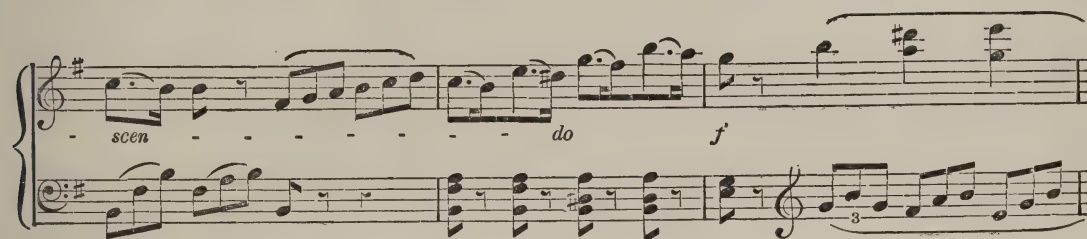
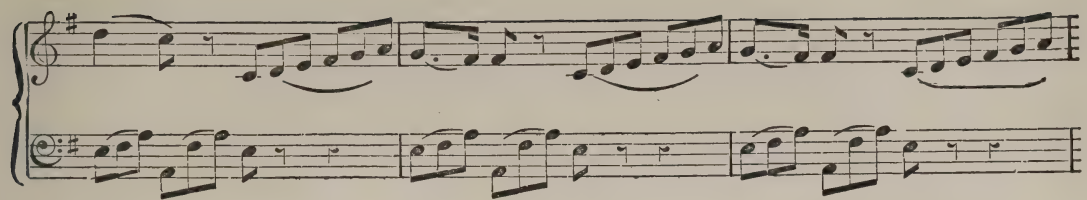
Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a fortissimo marking (*ff*) and a decrescendo marking (*dim.*).

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a piano marking (*p*) and a decrescendo marking (*dim.*).

Sixth system of musical notation. The treble staff begins with the tempo marking *Allegro.* and contains a fortissimo marking (*f*) and a decrescendo marking (*dim.*). The bass staff contains a piano marking (*p*) and a decrescendo marking (*dim.*).

Seventh system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment.



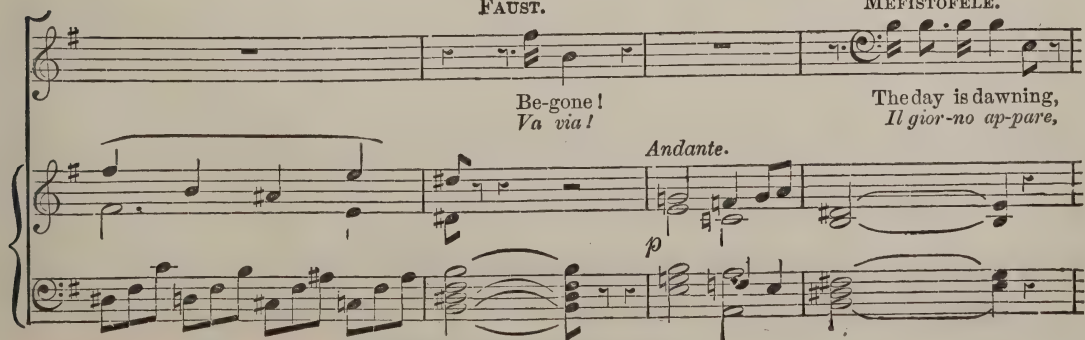
FAUST.

MERISTOFELE.

Be-gone!
Va via!

The day is dawning,
Il gior-no ap-pare,

Andante.



The scaffold has been set . . . Com-pel without de - lay Thy be-lov'd one to
il pal-co s'al-za già! *De-ci-di, non tar - dar, Mar-ghe-ri - ta a se -*

mf

join us! The war-der slum-bers, The keys are here. Her
guir ti. Dorme il cu-sto - de, ec-co le chia - vi, or

pp

FAUST

Get you gone!
Eb-ben, va!

Adagio.

life is in your hands, and you must save her.
va, Che la tua man schiuda le por - ta.

Don't de - lay!
Non tar - dar!

out-side the door I
di fuo-ri io ve - glie -

pp

wait!
rò.

No. 18.

DUETTO.

Andante. RECIT. FAUST.

VOICE. I am strick-en with grief and re - pent-ance!
Pe-ne-trato è il mio cor di spa-ven-to!

PIANO. *p* *dim.*

For - sardes be kugernut Lyrik

O what an - guish! O worm that will not die! O fire that art can - not
O tor - tu - ra! O fon - te di ri - mor - si e d'e - ter - no do -

Margaretha! Hier i dit skumli Fangel skulvisen

Moderato. *O Jammer!* *detter fuge*

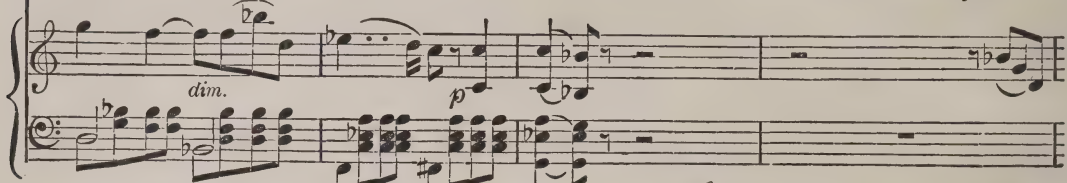
stay!.. She lies there! at my feet— . . .
lor!— E des - sa! ec-co là . . .

gen!

de' Him sukkendi Fangel! den elskede den hvide Pe - ge! lig

They young and lovely be - ing Im - pri - son'd here thro' her love for me! As
la va-ga cre-a - tu - ra, Get - ta - ta in fon - do a un car - ce - re, Co -

en forag-ter Lynderin-de! *Gransel's Long raptid hendes Vordstano*
 if her-self, not I, were guil - ty. Grief and af - fright have her rea-son destroy'd.
me una vi - le de - lin - quen - te, For-se il do - lor . . le tur-bò la ra-gion.



p Ah! at Barn o, Gud! so! solukket Barn
 Our lit - tle child - O Heav'n! slain at its birth, by
Il suo bam-bin, o ciel! Ue - ci - se il suo bam-
cresc. f

dræbte hundes arme! *f Margarethe! Margarethe!*
 her In sud-den mad - ness! Mar - ga - ri - ta! Mar - ga - ri - ta!
 - bin, di pro-pria ma - no! Mar - ghe - ri - ta! Mar - ghe - ri - ta!
dim.

Ah! skil er ham det er hans Røst den lyder atter hulken Lyd
 MARGHERITA. RECIT. Ah! do I hear thee once a - gain, Thoudar-ling voice of days long gone by.
 FAUST. Ah! La sua voce al cor suo - nò, A quel-la vo - ce il cor si ria-ni - mò.
f Moderato. pp
 Mar - ga - ri - ta!
 Marghe - ri - ta!

Quinn *Rader's bo og. monars 'Thy' and vider s. g. han*
 MARGHERITA. Ah! that was not the laughter of the de-mons-re-joic-ing in my ru - in. 'Tis his own voice I
3 *3* *3* *3* *3*
 Pur fra il ri - so bef-far-do dei de - ni Da cui cin-ta son io, . . Ri-co-nob-bi quel

Bist! Ein Hauch zu Mar-chant's Brust, ein Engel hat sie

hear!.. His hand,.. his hand is here to save me! Yes, to save me, It is
suon!.. La man, .. la ma-no sua m'at-ti - ra, Io son sal - va, egli è

FAUST

Mar-ga-ri - ta!
Mar-ghe-ri - ta!

8va.....

cre - - - scen - - - do f

hee *harris hee hee is hissing ban. I love him too! Hee hee* *stands*

Allegro non troppo.

he! . . . I am free . . for mine own faithful lover is here! Ah! . . I love thee
 qui! . . . Io son sal - va egli è qui! a me vien al mio piè. Sì, . . sei tu! io

8va-----

f *dim.* *p*

Handwritten musical score for 'The Rose Tree'.

Handwritten lyrics:
Thage, han i dardel begi, by the good han Taw, cresc.
 on - ly, love thee, love thee on - ly, Nor shame on the scaf - fold Can
 t'a - mo, si, sei tu! io t'a - mo, I cep - pi la mor - tei - stee - sa

Handwritten musical notation:
 The score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a piano accompaniment line with a *cresc.* marking.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegretto". The score includes the following lyrics:

dim. make my heart a - fraid! : : Since thou cam'st to find me,
Non mi dan ter - ror... : : tu m'hai ri - tro - va - ta,

The piano part features a melody in the right hand and a bass line in the left hand. The score is written in ink on aged paper.

og Apprøderens Indsigt, som i hans Tænder,

No tears mores shall blind me, Take me up to Hea - ven!
 tu m'hai ri-tro - va - ta, Or-mai son sal - va - ta,

cresc.

ja i hans Tænder, forsvinder Sorg og Frygt!

take me up to Hea - ven, to Hea - ven .. by thine aid!
 Or-mai son sal - va - ta! Sei tu! io son .. sul tuo cor!

FAUST.

Yes, . . I love thee on - ly,
 Sì, son io che t'a - mo,

He - re stands der Hage

dim. *pp* *p espress.*

jeg er end villig i o kam til min Barm, forglem al Sorg og

Yes, I love thee on - ly, Let who will now goad me on, Or mock me, or up -
 Sì, son io che t'a - mo, Che t'a - mo, t'a - do - ro, Bell'an - gel d'a -

cresc.

Frygt! jeg fandt dig trods Tårer og Af - grundens

- braid, . . Thy look doth ap - pal me! Thy truth doth re -
 - mor! . . T'ho al - fin ri-tro - va - ta, T'ho al - fin ri-tro -

Andante! *cresc.* *dim.* *dim.*

call me! Earth will grow as Hea - ven! Earth will grow as Hea - ven! By
 va - ta, Or - mai sei sal - va - ta, Or - mai sei sal - va - ta! Son

cresc. *dim.*

kom ja kom til mig Frygt! *allos ham, has*
 MARGHERITA.

thy beau - ty, . beau - ty made! . . 'Tis thou! the
 io, deh! vien . sul mio cor! . dolce. Sei tu! I

pp *pp* *3* *3* *3* *3*

ham jeg aaender det — til Frygt!

to - - ken flow - er said . . on - ly true! . .
 cep - - pi or si sfi - da - re sa - prò.

Frygt til hans Her - te glæmmer jeg al Smerte jeg

Rap - ture is re - turn - ing, Joy and Hope and Morn - ing Are
 Tu m'hai ri - tro - va - ta, Or - mai son sal - va - ta! Ti

cresc.

glæmmer u' Frygt. Mig ang - stede y Fare og

once more set free! Let all hate and spurn me, Con -
 strin - go al mio cor! — Scor - dai le sven - tu - re, Il

pp

gründens Inaros, der Langed, kurt Lann

tempt can - not harm me! I'm proud, not dis - may'd!
duol, le tor - tu - re, L'ob - bro - brieu ros - sor . . .

cresc. b. molto

glennus hano Lann! Dit w ham! Ose! *Hyw - te, stands sin*

Let the whole world scorn, I am safe with thee. Ah! . . . I love thee
Spa - rir per me, . . . Lieta io son con te! Si, . . . sei tu! io

FAUST.

Yes! safe, safe with me!
Vien, vien, sul mio cor!

dim. p

lag - e! kan vundt lillage - i of er - hans

on - ly, love thee, love thee on - ly, Nor shame on the
t'a - mo! Si, sei tu! io t'a - mo! I cep - pi la

Yes, I love thee on - ly, yes, I love thee on - ly,
Si, son io che t'a - mo! Si, son io che t'a - mo!

poco cresc.

Lann jey vander attel frit! Mij ongsler y Tu - ros

scaf - fold Can make my heart a - fraid! . . . Since thou cam'st to find me,
mor - te sfi - da - re sa - prò! . . . Tu m'hai ri - tro - va - ta,

Let who will now goad me on, . . . Thy look doth ap - pal me!
An - grol d'a - mor, d'a - mor! . . . T'ho alfin ri - tro - va - ta,

dim.

No tears mores shall blind me, Take me up to Hea - ven!
 Tu mi'hai ri-tro-va - ta, Or - mai son sal - va - ia!
 Thy truth doth re - call me! Yes! . . . Earth will grow as
 T'ho al-fin ri-tro-va - ia, Si, . . . al-fin ri-tro -

take me up to Hea - ven! to Hea - ven... by thine aid!
or - mai son sal - va - ta! Sei tu! ti strin - go al mio cor!

Hea - ven, By thy charm, thy beau - ty made.
- va - ta! Vien! son io! Vien sul mio cor!

Tempo di waltz.

MARGHERITA.

Not yet!
So - stiam! . . .

f *dim.* *pp* *ppp*

Handwritten notes above the first staff: *Recitativo* and *Andante*.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "This is the first place where you be-held me in" and "Il lo-co è que sto, O-ve incon-tra, ta, Un". The middle staff is a vocal line in treble clef, continuing the melody. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern. The lyrics are written below the vocal staves.

This is the first place where you be-held me in
Il lo-co è que sto, O-ve incon-tra, ta, Un

For - - ate Bang!

Du bod mig din

hap - py days gone by; The day your
gior - no io fui da tel! E la tua

Am

justed for me - - not slowly - et

eye would scarce - ly dare to meet my
man, la ma - no mia sfo - ra re o -

med.
Andantino.

croneau Fro - - ren, stand, for beder! tel

own; "High - born and lovely maid, . . . For - give my humble du - ty;
- so, "Per - met - tereste a me, . . . mia bel - la da - mi - gel - la,

bad, at you follow me with my by - der Dom me from!

Rare me!

Let me, your wil - ling slave, At - tend you home to - day?" "No, my lord! . .
Che v'offra il brac - cio mio, per far la strada in - siem?" "No, si - gnor, . .

for it have - kind Fro - - kinder skön, y Fröken y skön!

not a La - dy am I, Nor yet a beau - ty, not a La - dy, nor beau - ty!
io non son da - mi - gel - la, nè bel - la, da - mi - gel - la, nè bel - la,

Gy behorui intel Tölge para min Gy!

And need not an arm to help me on my way.
E d'uo - po non ho del braccio d'un si - gnor!

Gypsy minds del end Margarethe!
 FAUST.

How she wanders! Ah me! How she wanders!
Chemai dice?... Ah-imè! che mai dice?...

colla voce. *tempo.* *cresc.*

Gy p' ou ditte Para dis -

MARGHERITA.

Andante.

How my gar-den is fresh and fair! . . .
Ec-co pur il giar-din sì bel

dim. *pp*

difflende af Roser og hyorte, haarkenda blom raamanger Gyng til Haadig -

Ev'ry flow'r is in - cense breathing, And thro' the si - lent evening air . . . A cloud of
Tut-to pien di mirti e di ro - se, O - ve ve - nir . . . so - le - vi tu, . . . Quando la

And i dunkle Hygger *Kattergalen klynger de Vort i en haar*

dew, with perfume, wreathing.
notte il ciel co - vri - a,

Lis - ten while night in gales a - bove To our two
O - ve il gor-gheggio de - gli au - gei, Pa - rea mi -

pp

monish, Elend'igt mit wack'elnd'ig dandled *Allegro.*

hearts mur-mur of love, . . . Fond-ly mur - mur their mes - sage of love! . . .
 - schiar l'in - no d'a - mor, . . . Ai so - spi - ri del tuo, del mio cor! . . .

rit. p

ja py münd'el'ich! Nun auf'st! Elpte *Larg*

FAUST:
 Yes! but come! Come! time is pass
 Si, ma, vien! vien! l'o - ra pas - - -

cre scen do molio

ing! Kom Kom! a to'g her! Lad os

- ing! Come! come! we must a - way! They will
 - sa! Vien! vien! fuggiam di qua! non tar -

sp

ha - ste! Tühn i - - her! Ach du d'ing'end'ig Day - !

soon . . . come to claim thee! Yon - der the dawn is grey, . . .
 . diam! . . . ci af - fret - tia - mo! L'al - ba già schia - ra il ciel, . . .

und sieg'haue' Schafo'tet! hin Rad'stunden nar! End -

Think of the doom that waits thee With hour of ear - ly day! There
 il val-co è già le - va - to! Già vien l'o - ra fa - tal! Tu

was er Fähe mullig! Fly den uendende Død!

yet is time to save thee! Heed me! we musta - way!
 puoi se - guir - mi an - co - ra! Fug - gi, n'è tempo an - cor! . . .

Fly den uendende Død! Margaret

Heed me! we musta - way! . . . Mar - ga - ri - . . .
 Fug - gi, n'è tempo an - cor! . . . Mar - ghe - ri . . .

cres - cen - do f

Ja! Stoppes! Altes er nær fy
 MARGHERITA.

tha! her sin fæ - ge!

'Tis all too late, I have no
 Lo - ra fa - tal già vien, se -

- ta! Thou . . shalt . . not die!
 - ta! deh! ti sal - va! f

kan Dig y bed - sa - ge fy under Løden

pow'r to fly or fol . . . low! Here let me die! Fare - well! My
 guir - ti non poss' i . . . o, Mo - rir, mo - rir do - vrò, tu

Eh! du tillby — — — *ge!* **FAUST** *Radomme Van*

mem - 'ry live to che - - - rish! Ah! me, this is an -
 sol . . vi - ver de - - - vi! Ahi - mè qual tor - men -

aid! *I kam: o kam! Jezul din Trese be-*

- guish! But no! but no! . . The fear-ful scaf - fold
 . to! Ah no! ah no! . . L'or-ren-do fa - to

fridig frado-den *have dyfkef sa paamin Arm!*

shall not, shall not have thee! For e - ver now, Come what come may!..
 non sa - rà com - pi - to! Sot - trar - ti sa - prò, mio te - sor, ...

By *for sentes loden her min*

Bart forfar — — — *delen* *Dead*

No! . . here let me die! I have no
 No! . . mo - rir do - vrò! ad - dio! se -

From such death . . . I will save thee!
 Al sup - pli - zio ab - bor - ri - to!...

Erste bleib mir Erste sein till ich ge! *Ham kam! o toir ytha*
FAUST.
 pow'r, I have no pow'r to fly or fol - low! Come! come! we must a -
 - guir - ti, no, se - guir - ti non poss' i - o. Vien! vien! fug - giam di

My aun too Do! - den her!
MARGHERITA.
 Here let me die! Fare - well, dear!
 Mo - rir do - vrò! ad - di - o!
 way! They will soon come to claim thee! Yon - der the dawn is
 qua! Ci affrettiam! Lo - ra pas sa! L'al - ba già schia - ra il
her! Port herfra! Tidenaler! Sir du den geyende

fy kan sig y. led sa - ge!
 I can - not fly or fol - low!
 Se - guir - ti non poss' i - o. *hin Radelbstunder*
 grey! . . . Think of the doom that waits thee With hour of ear - ly
 ciel! . . . Il palco è già le - va tot! Già vien l'o - ra fa -
Day Lide sig kaur the fottel

my! my! *my! my!*
 No! no! No! no!
 day! They will soon come to claim thee!
 tai! Tu puoi se guir - mi an - co ra!
non ennu el Truse mailig

Ja, Hauffen stünd er nar, ja,

Fare - well! here let me die! Fare
 Ad - dio! mo - rir do - vrò! Ad

Heed me! we must a - way, Heed me! we must a -
 Fug - gi, n'è tem-po an - cor! Fug - gi, n'è tem-po an -

Hauffen stünd er nar mir, Loh

- well, here let me die! fare - well!
 - dio! mo - rir do - vrò! mo - rir!

- way, Mar - ga - ri - ta!
 - cor! Mar - ghe - ri - ta!

cre - scen do. *f*

Unstetig

Here I must per - ish! No!
 Vi - ver de vi! No!

Thou shalt not per - ish! Come!
 Vi - ver de vi! Vien!

No!
 No!

come! oh, come!
 Vun! ah! vien!

Come!
 Vien!

No. 19.

TERZETTO E FINALE.

MARGHERITA.

VOICE.

No! : :
No! : :

MEFISTOFELE.

Then leave her, Then leave her, Or re-main to your
All' er - ta! all' er - ta! o tem - po più non

PIANO,

MARGHERITA.

shame, . . . If it please you to stay . . . Mine is no more the game! . . . Who is
è! . . . Se voi tardate an - cor . . . sal-var-vi non po - trò . . . Ve - dithere? who is there! . . . Dost thou see, . . . there be - hind thee, With eyes of
tu? Ve-di tu? . . . il de - mon - là, nell' om - bra, Fi - sa su

Maestoso.

fire! flames as of hell! . . .
noi Poc-chio in-fer - nal! . . .What does he here? Who thwarts me in my
Scacciarlo dei, da que - sto san - to a -

Tempo primo. **MEFISTOFELE.**

pray'r *pp* A-way! ere with morn - ing doth Jus - tice come
sil! *La-sciam* que-ste mu - ra, l'auro - ra appa -

f dim. *pp*

on! And hark! the hor-ses pant in the court - yard be - low To bear us a -
ri, *Con l'un - ghia so - no - ra non o* *di i de - strier* che bat *tono il*

- way! Come ere 'tis day,
suoi! *Vien,* *non tar-dar!*

f *p*

MARGHERITA. *Guad!* *q. kör mit*

A - way! thou fiend, a -
Si - *gnor,* *soc-cor - ri a*

Yet there is time to take her with us!
For - se a sal-var-la è tempo an - co - ra!

p *cresc.* *f* *p* *cresc.*

Quah — ! God bespyting sth

way! a way! For I will pray!
me! O Dio, te solo im plo

FAUST.

Come with me!
Vien! fug-giam! —

f *p* *cresc.* *f* *rit.*

me *Engle* *Moderato maestoso.* *sa - lig - e*

- ro! Ho - ly an - - - - - gel, in Hea-ven
O del ciel an ge - li immor -

Come, while there yet is time to save thee!
Forse a salvarla hai tem - po an - co - ra!

Moderato maestoso.

Har *barma* *Pa - ra*

blest'd, My weary spi - rit with thee would
tal! Deh mi gui - da te con voi las

His *Her - re* *adant maj des*

rest! Great Hea - ven, pardon grant, I im -
sa! Dio gui - sto! a te m'abban -

Ma - - di! I thank my Dear Friend - - des

- plore thee, For soon shall I ap-pear be-
 - do - - - no, Buon Dio! m'accorda il tuo per-

Ma - - di Engle - kor. sa - lye -

- fore thee! Ho - ly an - - - gel, in Heaven
 - do - - - no! O del ciel an geli in-mor -

Her bar-min-Gal - - til Pa - - ra

blest'd, : : : My wea-ry spi - rit with thee : : would
 - tal! : : : deh mi gui - da - te con voi : : las -

cresc. f

dis Engle - kor himmels he

rest! Ho - ly an - - - gel, in Heaven
 su! O del ciel an geli inmor -

FAUST.

Come with me, I com-mand!
 Dei ve - ni, io lo vo'!

p cre -

Ha - bar mi Gal us Pa -

bless'd, : : : : My wea-ry spi - rit with thee : : : would
 - tal! : : : : Deh mi gui - da - te con voi : : : las -

- scen - - - do. *f*

Ho - o Her - re shank my di

rest! : : : O save me! ere I pe - rish for
 su! : : : Dio giu - sto! a te m'ab - ban -

Fol - low me! : : Come : : with
 Cr af - fret - tiam! : : Vien! : : lo

Kaa - de! o Herre shank my di Kaa - de shank my di

e - - - ver; O save me! ere I perish for e - - - ver, To my des -
 - do - - - no, Dio giu - sto! a te m'abban - do no! Di me pie -

me! : : Come, . . with me, : : Come,
 vo! : : Vien, . . lo vo! : : lo

Let us leave her! Come or belost, come or be
 L'o-ra suo - na! già spuntai di, già spuntai di

cre - - - scen - - - do.

Fred, die Taed die Kuu - de Engle - kor - himmels ke

pair, . . . give ear, . . . I pray thee! Ho-ly An - gel, in Heaven
 tà, . . . buon Dio, . . . per - do no! O del ciel an - geli immor -

come! . . . Wilt . . . thou not hear me? Come! come! lean on my
 vo'! . . . vien . . . io lo vo'! . . . Vien, vien, fuggiam di

lost, hasten, the day is near! Come a-way! come a-way,
 di, già spunta il sol, fug - giam! . . . Ci affrettiam, ci affrettiam! . . .

molto riten. p

Alleg. *has men Gal tel Pa - ra*

blest'd tal! . . . My wea-ry spi - rit with thee would
 tal! . . . Deh mi gui - aa - te con voi las .

breast, The ear - ly dawn is
 quà, Ah, vien! già sor - ge il

the dawn is grey! Hasten a - way, the dawn is
 già spun - ta il di, Ci af - fret - tiam, già spun - ta il

8va.

dis - O Herre! dank du mich! Au - de! don

rest! Al - migh - ty! pardon grant, I im - plore thee, For
 su Dio giu - sto! a te m'ab - ban - do no, Buon

grey! Come! come! O
 sol! Vien! vien! ah,

grey! Come a-way, come a - way!
 di! Ci af - frettiam, l'o-ra suo - na!

8va.

Fred. rende du mig *Her - re! Engle*

soon I shall ap - pear be - fore thee! Ho - ly
Dio, m'ac - cor - da il tuo per - do - no! O del

come! I'm here to save thee!
vien! ah, vien! lo vo - gio!

Come! Come ere they claim thee!
vien! vien! to - ra suo - na!

har sa - li - ge Her bar mun

An - gel in Hea - ven bless'd, My wea - ry
ciel an ge - li im - mor - tal! Deh mi gui -

Come! come! lean on my breast!
vien, vien, fug - giam di quà!

Come a - way! come a - way, the dawn is grey! How can the
Ci af - fret - tiam, ci af - fret - tiam! già spun - ta il dì, già spunta il

Spal us Pa - radis

spi - rit with thee would rest.
da - te con voi las - sù!

Come! lean on my breast.
vien, già sor - ge il sol!

girl be now pos - sest!
di, già sor - ge il sol!

FAUST.

Mar-ga-ri - ta!
Mar-ghe-ri - ta!

MARGHERITA.

But why . . . those accents of de - spair?
Per-chè . . . quel guardo d'i-ra pien?

But why thy hand cover'd with
Perchè il sangue hai sulla

Mar-ga-ri - ta!
Mar-ghe-ri - ta!

blood! go, I am not thy prey! . . .
man? Va! tu mi de - sis or-ror! . . .

Ah! . . .
Ah! . . .

MEFISTOFELE.

It may be!
E sul - va!

ff *fff*

CORO FINALE

CORO CELESTE. (di dentro.)

Moderato maestoso

Soprani.

No, not
E sal

Tenori.

No, not
E sal

Bassi.

No, not
E sal

Moderato maestoso.

PIANO.

p

ped.

so!
- va!

so!
- va!

so!
- va!

p

cre - scen - do molto.

ff

All who have sin - ned here, . . .
 Cri - sto ri - su - sci - tò! . . .

ff

All who have sin - ned here, . . .
 Cri - sto ri - su - sci - tò! . . .

ff

All who have sin - ned here, . . .
 Cri - sto ri - su - sci - tò! . . .

8va.....

ff(Org.) *(Orch.)* *3 3*

Hum - bled and deep - ly griev - ing, May reach the mer - cy seat . . . By their pen - i - tent
 Cri - sto ri - na - sce an - co - ra! Pa - ce e fe - li - ci - tà . . . A o - gnum che l'a -

Hum - bled and deep - ly griev - ing, May reach the mer - cy seat . . . By their pen - i - tent
 Cri - sto ri - na - sce an - co - ra! Pa - ce e fe - li - ci - tà . . . A o - gnum che l'a -

Hum - bled and deep - ly griev - ing, May reach the mer - cy seat . . . By their pen - i - tent
 Cri - sto ri - na - sce an - co - ra! Pa - ce e fe - li - ci - tà . . . A o - gnum che l'a -

(Org.) *(Orch.)* *(Org.)* *3 3*

liv - ing! Let Earth be ev - er cru - ell
 - do - ra! Cri - sto ri - na - sce an - co - ra!

liv - ing! Let Earth be ev - er cru - ell
 - do - ra! Cri - sto ri - na - sce an - co - ra!

liv - ing! Let Earth be ev - er cru - ell
 - do - ra! Cri - sto ri - na - sce an - co - ra!

(Orch.) *(Org.)* *(Orch.)* *3 3*

Let Earth be e - ver cru - el, Heav'n is for - giv -
 Cri - sto ri - na - sce an - co - ra! Cri - sto ri - su - sci -

Let Earth be e - ver cru - el, Heav'n is for - giv -
 Cri - sto ri - na - sce an - co - ra! Cri - sto ri - su - sci -

Let Earth be e - ver cru - el, Heav'n is for - giv -
 Cri - sto ri - na - sce an - co - ra! Cri - sto ri - su - sci -

(Org.) (Orch.) (Org.)

- ing! : : : :
 - to! : : : : :

- ing! : : : : :
 - to! : : : : :

- ing! : : : : :
 - to! : : : : :

(ed Orch.) cresc. 8va.....

8va. :
 dim. pp

8va bassa.....

FINE DELL' OPERA.

DIO POSSENTE, DIO D'AMOR.

No. 1.

CAVATINA.

Andante.

VALENTINO.

VOICE.

PIANO.

E - ven bra - vest heart may swell : :
 Dio pos - sen - te, Dio d'a-mor! : :

In the mo - ment of fare-well, . . . Lo - ving smile of
 Nel la - scia - reil pa - - trio suol, . . . A te af - fi - do, in

sis : - - - ter kind, : : : Qui - et home 1 . i .
 tan : - - - to duol, : : : La - mia suo - - ra, i .

leave be-hind, . . . Oft shall I think of you . .
 ca - - sto fior; . . . Pro - teg - gi e gui - - da - la, . .

When-e'er the wine cup pass - - es round, . . . When a-lone . . . my . . .
Ah! sì, E l'angiol vi gi-le, . . . All' al - ma in -

watch I keep, . . . And my . . . com - rades lie . . . a - sleep A
ge - nu-a, . . . Deh! sia . . . scu - do o - gnor, . . . All' al - ma in -

- mong their arms up-on the tent - ed bat - tle - ground. . . .
- ge nu-a, sia scu-do o-gnor, sia scu - do o - gnor.

poco più animato.

But when dan - ger to glo - ry shall call me, I still will be first, will be
Là sul cam - po nel dì del-la pu - gna, Ah! sì, Fra le fi - le pri -

first . . . in the fray, As blithe . . . as a knight in his bri - dal ar-ray, . . .
- mie - ro sa-rò, E lie - to da pro - de, se il fa - to lo vuol, . .

As a knight . . . in his bri - dal a - ray, . . . Care - less what fate may be -
 Ri - co - per - . . . to di glo - ria ca - drò, . . . Ma nell' e - stre - mo a .

- fall - me, Care - less what fate . . . may be - fall . . . me, . . . When
 ne - lo Pre - ghe - rò an - co - ra il cie - lo . . . Per

tempo primo.
 Glo - ry shall call me. Yet the brav - est heart may swell In the mo - ment
 la . . . mi - a suo - ra. Dio pos - sen - te, Dio d'a - mor! Nel la - scia - re il

p
tremolo.

of fare - well, Lov - ing smile of sis - ter kind, Qui - et home I leave be - hind, Oft shall I
 pa - trio suol, A tear - fi - do in tan - to duol, La mia suo - ra, il ca - sto fior. Ah! per la

cresc. *cresc.*

sad - ly think of you when far away from home, far a - way.
 suo - ra pre - ghe - rò, si no all' e - stre - mo a - ne - lo pre - ghe - rò!

p *p^l*

This song is published by Messrs. CHAPPELL & Co. under the title of "QUANDO A TE LIETA," and with English words, as "WHEN ALL WAS YOUNG AND PLEASANT."

TUTTO IL CREATO.

No. 2.

ROMANZA.

Andante.

PIANO.

The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of eighth and sixteenth notes, with dynamic markings of *cresc.* and *dim.* The left staff begins with a bass clef, the same key signature, and common time, featuring a series of eighth and sixteenth notes.

When o'er thy joying shone the pure sun of glad-ness, Life was so dear to me, so sweet, so
Tut-to il cre-a-to sor-ri-de-a-mi in-tor-no, Al-lor che lie-ta e-ra la vi-ta a

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef, two sharps, and common time. The piano accompaniment consists of two staves (treble and bass clefs) with the same key signature and time signature. The piano part begins with a *p* (piano) dynamic marking.

bright, Now fades the vi-sion, and dreary mists of sad-ness Veil all thy beam-ing; Past is my
te; Un-fo-sco ve-lo, or mi co-per-se il gior-no, Val-le di pian-to, d'a-ma-ro

The second system of the vocal melody and piano accompaniment. The vocal line continues on a single staff with a treble clef, two sharps, and common time. The piano accompaniment consists of two staves (treble and bass clefs) with the same key signature and time signature.

dream-ing, Fades all my life, and sinks in deep, dark night.
pian-to, Val-le di pianto or l'un-i-ver-so è a me.

The third system of the vocal melody and piano accompaniment. The vocal line continues on a single staff with a treble clef, two sharps, and common time. The piano accompaniment consists of two staves (treble and bass clefs) with the same key signature and time signature.

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